

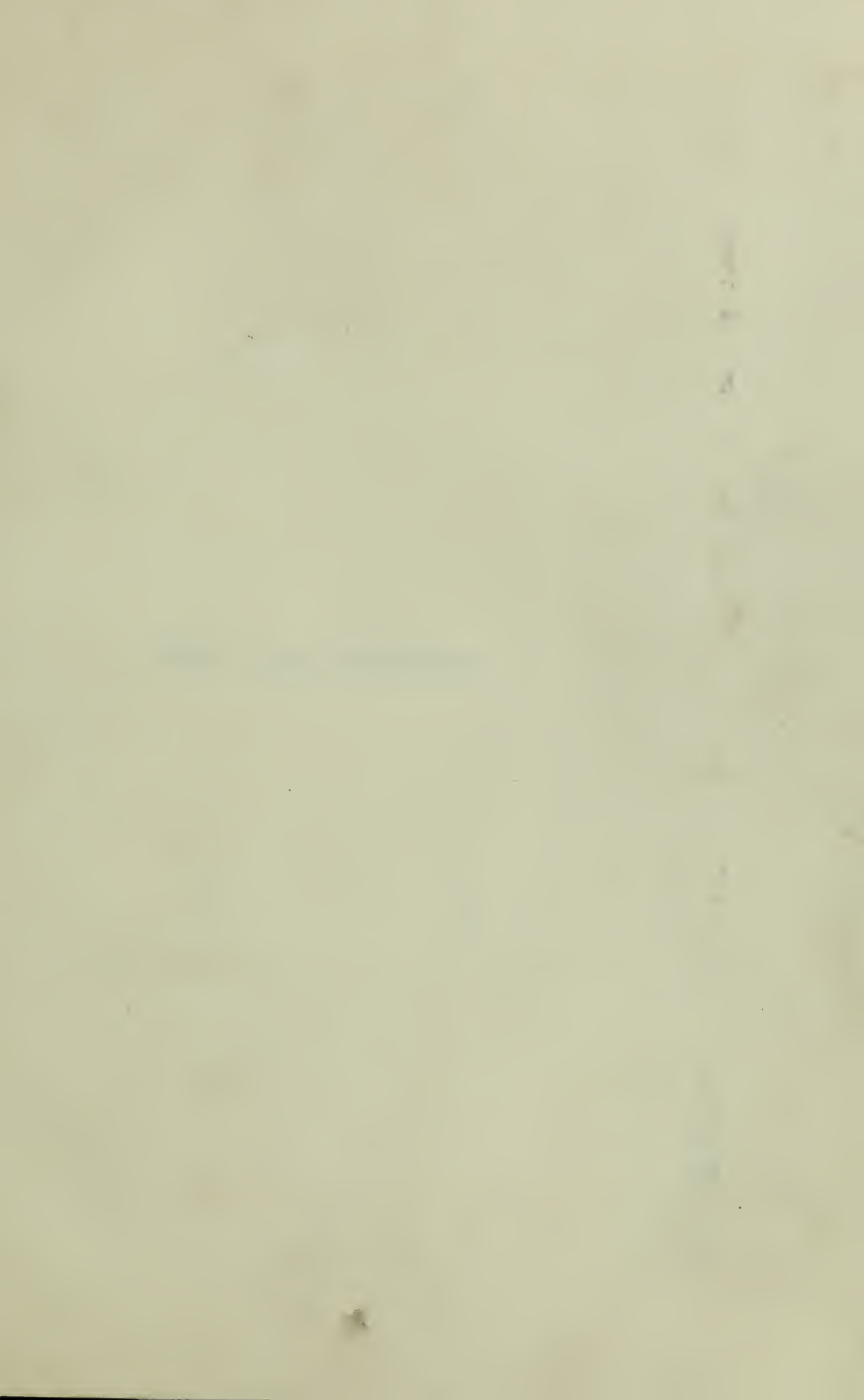
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Music Loan Exhibition.

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AN
ILLUSTRATED CATALOGUE
OF THE
MUSIC LOAN EXHIBITION

HELD UNDER THE PATRONAGE OF
HIS MAJESTY THE KING
HER MAJESTY THE QUEEN
AND
THEIR ROYAL HIGHNESSES
THE PRINCE AND PRINCESS OF WALES

BY THE
WORSHIPFUL COMPANT OF MUSICIANS
AT
FISHMONGERS' HALL
JUNE AND JULY, 1909.

LONDON:
NOVELLO AND COMPANY, LIMITED.

FISHMONGERS' HALL—
INTERIOR.



INTERIOR.
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PRINTED BY NOVELLO AND COMPANY, LIMITED, LONDON.

Publishers' Note.

The Publishers regret exceedingly the delay in issuing this Catalogue. This delay has been due to the great difficulties which have been encountered in preparing the work for the press, and which have only been overcome by the expenditure of the greatest care and trouble on the part of all concerned.

The grateful thanks of the Publishers are here offered to the Rev. F. W. Galpin, Mr. Arthur F. Hill, Mr. James E. Matthew, Mr. J. S. Shedlock, Mr. W. Barclay Squire, and Mr. J. F. R. Stainer, for invaluable co-operation in preparing the work for the press. Finally, the Publishers are much indebted to Mr. F. G. Edwards, whose indefatigable efforts alone have made the publication possible.

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Preface.

THE Loan Exhibition of the Worshipful Company of Musicians was opened by their Royal Highnesses The Prince and Princess of Wales on Monday, June 27, and remained open until Saturday, July 16, 1904. The Exhibition was admittedly most comprehensive, and of musical instruments, books, portraits, MSS., &c., relating to music, it was one of the largest collections ever brought together.

His Majesty The King not only gave his patronage to the Exhibition, but graciously headed the list of lenders. Notable collectors and others generously contributed to its completeness by the loan of beautiful instruments, rare books, unique manuscripts, fine pictures, &c., many of which had never before been exhibited. Moreover, not a few of the exhibitors kindly allowed photographs and facsimiles to be made of their treasures for the purpose of illustrating this Catalogue.

Valuable and instructive Lectures, with musical illustrations, were delivered daily at the Exhibition by experts on various subjects connected with the art of music.

MAR 1, 1909.

of Ancient Musical Instruments and valuable Printed Books and Autographs. That motive of course is to enable all interested in music under its various aspects to contrast, as a fruitful means of instruction, its past with its present condition—to estimate its growth and development, and to observe what progress has been made in the work of the instrument maker, composer, player, and music printer. From all these points of view it has been sought to make the Exhibition as complete as possible. And in our efforts to accomplish this object we have been stimulated by the Royal favour which our project has received ; for their Majesties The King and Queen, and their Royal Highnesses The Prince and Princess of Wales, have not only graciously given us their Royal patronage, but His Majesty has also lent us some priceless musical treasures from the Royal Library at Buckingham Palace.

Indeed we believe it may be confidently said that the present Exhibition surpasses from the point of view of completeness any other that has hitherto been held. Particularly is this the case in the department of printed books ; and for this gratifying result we are greatly indebted to Mr. Alfred Littleton and Mr. J. F. R. Stainer, both Liverymen of the Guild, and to Dr. W. H. Cummings, Mr. J. E. Matthew, and Dr. Henry Watson, of Manchester. In autographs, manuscripts, and letters the collection is also particularly rich, and to Messrs. Artaria, to Mr. Adolph Schloesser, Mr. J. E. Street and Mr. Randegger, acknowledgments in this respect are especially due.

So far as the making of musical instruments is concerned, it may be thought by some that little is to be learned from

an exhibition of ancient examples of the art. But that would be to take a very superficial view of the matter. The violin, it is true, remains practically unchanged since Andreas Amati made at Cremona in 1564 a violin shown in this collection. Apart from size, that instrument in its lines and form constitutes the standard of violin-making for the craftsman of to-day. It is by the study of such instruments that the eye is best trained and that inspiration is caught. The chances of seeing them are rare, and must inevitably become rarer, and therefore such an opportunity as is now afforded should not be neglected. This observation applies more particularly to this Exhibition because, in the collection of stringed instruments exhibited, an effort has been made to illustrate the evolution of the violin, and specimens are to be seen here which have never been shown before. With keyboard instruments too the external form has altered but little from former days ; but the modern worker can always learn something from those who have gone before if only an opportunity is afforded him of examining their craftsmanship. As a striking example of this truth we may cite the Ruckers harpsichord lent by the Countess of Dudley, the case of which can be studied as an object lesson of the highest value. Though it was not within the purpose of the present Exhibition to show instruments of modern manufacture, yet in the very complete and varied collections of wind instruments will be found nearly all the most recent types.

A salient feature of the Exhibition is its wealth of portraits. Among those painted in oil are many of especial interest, and some which have never before been publicly exhibited.

Earl Howe, for example, lends a Handel portrait that has never left Gopsal, his lordship's seat in Warwickshire, since the great composer's time.* There is, moreover, a picture of the scene in Westminster Abbey on the occasion of the first Handel Commemoration in 1784, painted by a contemporary artist. And while on this subject we must not fail to draw attention to the unique collection relating to Handel lent by Dr. Cummings. Of Haydn we have a portrait painted while he was in England in 1791-2. It was exhibited at the Royal Academy in 1792, and, we believe, has never since been publicly shown. Then there is an engraved portrait of Beethoven with autograph signature (1819). Of the portraits of former masters of the Musicians' Guild who were themselves musicians, we are able to present only two ; but all will be glad to find in the Exhibition the portrait of the late Sir John Stainer by Herkomer, kindly lent by Lady Stainer. The fine portrait of Dr. Arne, for the loan of which we are indebted to the kindness of Mr. Alfred Littleton, will doubtless be familiar to some of our visitors, as it was formerly in the possession of the old Sacred Harmonic Society, and hung in their library. There is also a portrait of Monteverde which has never been exhibited before, and it is doubtful whether any other portrait of the Father of Opera exists in England. Unfortunately we have not been able to obtain the loan of portraits of other famous musicians which are known to be in this country. We have, however, secured engraved portraits of many well-known English musicians, all of which possess considerable interest.

* It has since been discovered that this portrait (by Hudson) had been previously exhibited at South Kensington.

In this respect we are deeply indebted to Sir Frederick Bridge, who lends a valuable collection of portraits of his predecessors in the post of organist at Westminster Abbey. The Exhibition is particularly rich in memorials relating to Purcell, Mozart, Beethoven, and Mendelssohn.

This is necessarily only a brief indication of some of the contents of the Exhibition, everything in which, we are confident, will amply repay careful examination. It is a source of regret to the promoters that they found it impossible to secure the use of a hall of one of the City Guilds for a period extending beyond the very limited space of three weeks. Had this been possible, the reward of their labours would have been the greater ; for the advantages to be derived from the Exhibition would have been far more extended, and probably more lasting. But the Musicians' Company never can repay the kindness of the Fishmongers' Company in placing their magnificent hall and rooms at their disposal.

It remains for us to express our grateful thanks to all who have contributed to render the holding of this Exhibition possible. More especially are our acknowledgments for help rendered due to His Majesty The King, Her Majesty Queen Alexandra, their Royal Highnesses The Prince and Princess of Wales, to the authorities of the Victoria and Albert Museum, to Mr. [now Sir] George Donaldson, the donor of the Donaldson Museum to the Royal College of Music, and a Liveryman of our Guild ; to the Royal Academy of Music, the Royal College of Music, the Royal Society of Musicians, the Rev. F. W. Galpin, M.A., Mr. C. Van Raalte, Mr. J. T. Chapman, Mr. T. W. Taphouse, M.A., and Mr. W.

Howard Head. Particularly do we desire to thank the Chairman of our Committee, Sir Homewood Crawford, without whose counsel and aid it is not too much to say that it would have been impossible to bring the Exhibition to a successful issue. With no special resources at our disposal for the purpose, we feel that a task has been attempted and accomplished which, while bringing, as we sincerely hope, profit to many interested in music, cannot fail to reflect credit upon our ancient Guild.

Among the suggestions put forward in the first report of the Sub-Committee appointed to draw up a scheme defining the scope and purpose of the Exhibition was a proposal that, in order to give it more practical and living value, concerts, in which some of the old instruments might be used, should be given to illustrate the music of various periods. How well this idea has been carried out by Mr. T. L. Southgate, a Liveryman of the Company, a glance at the syllabus of lectures to be given with musical illustrations will show. Indeed no similar scheme has ever been attempted on such a scale at any former musical exhibition. It is true, nevertheless, that others have previously realised the educational value of the proposal, for as far back as 1845 a concert of sixteenth-century music, for the performance of which instruments of the same period were used, was given in London by the desire of the late Prince Consort. Many will also remember the delightful concerts of old music played on ancient instruments given at the South Kensington Exhibition in 1885 by musicians who came to England for that purpose from Brussels and Amsterdam. Fortunately we have no longer to seek such

players abroad ; we can find them at home, although as yet we have no society or regular body of professional players who devote themselves solely to the study and mastery of the many instruments that are no longer heard, except on rare occasions. Owing to this fact, and to the craze for ' big effects ' begotten of the modern orchestra, the charm possessed by much perfect and delightful music written by composers of the sixteenth and seventeenth centuries is practically lost to the world. If then for no other reason, the Exhibition would be justified by the fact alone that by instituting these lectures and providing instrumental illustrations to them, it had served to open up a practically unexplored region of most beautiful music which, notwithstanding all that has hitherto been done, is known only to the musical historian and to a very small number of zealous amateurs.

A. F. H.



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The complete text of the above lectures is contained in a volume entitled
 'English Music (1604 to 1904)' : The Walter Scott Publishing Co., Ltd. (1906).

Music Printing.

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The entries are in chronological order, so far as the dates of the books can be ascertained.

All the entries under the heading 'Music Printing' are repeated under their respective class-headings in the section 'Printed Music,' and are furnished with cross-references.

Music Printing.



THE space available for the display of printed music in the Exhibition was necessarily limited ; therefore, although a complete collection of the kind should, at a glance, present an exhaustive history of modern music, it was found necessary to limit the books to a selection of the rarest musical publications. Several owners of music libraries most generously placed their treasures at the disposal of the Committee, one of the results being that it was possible to form a special section which made a fair representation of the history of music-printing.

The art of printing from movable types was invented in or about the year 1450, and the earliest examples of printed music appeared from twenty to thirty years later.

The earliest specimen exhibited, and the first example known, is contained in Gerson's 'Collectorium super Magnificat.' This volume is a long theological work and contains only five notes of music. It was printed at Esslingen, in Germany, in 1473, and thus formed the foundation of music printing.

The next specimen of printed music is found in Franciscus Niger's 'Grammatica Brevis,' dated 1480 ; it is the first

secular work printed in Italy containing music, and the oldest publication containing melodies or songs.

The earliest example in the Exhibition of music printing in France is contained in a Missal printed at Lyons in 1485. The lines or staff only are printed, leaving the actual notation to be inserted by hand.

England comes last. The first book known to contain music published in this country is Higden's 'Polychronicon,' printed by Wynkyn de Worde in the year 1495. This venerable tome contains only a few notes, as in the case of Gerson's 'Collectorium super Magnificat,' the first German specimen.

In the reign of Queen Elizabeth, England was certainly a musical nation, and great numbers of madrigals and other compositions were published. These, which began in 1571 and continued until about 1630, maintained the highest rank. The collection of Madrigals of this period in the Exhibition was probably larger than any that previously had been brought together. An enormous number of books of Psalms with music were published during the same period, and the Exhibition was particularly rich in the display of these books. A large number of Madrigals and some Psalters of foreign production were also shown.

The modern opera was invented in Italy ; its first example, 'Euridice,' by Jacopo Peri, printed and performed in the year 1600, found a place among the exhibits. The first Oratorio was also produced in Italy about the same time, but unfortunately no copy of this was procurable.

Nearly all the works mentioned above are printed from movable types. The use of engraved plates appears to have originated in Italy, the first existing example being dated 1586 ; a specimen dated 1597 was shown in the Exhibition.

A. H. L.

Music Printing.

a. Germany and Switzerland.

GERSON, JOHANNES.—*Collectorium super Magnificat.* Folio.

[CONRAD FYNER. *ESSLINGEN.*] 1473.

Mr. A. H. Littleton.

The earliest known specimen of printed musical notation is contained in this volume. The notes printed at the same time as the letterpress, not stamped in afterwards: a collation with the copy in the British Museum confirms this hitherto doubted point. The copy exhibited differs from those in the British Museum and the John Rylands Library, Manchester, in that both the latter are without lines, whereas the copy exhibited has the lines added in *red* by the illuminator.

Johannes Gerson, born at Gerson, in the diocese of Rheims, in 1363, was one of the most eminent scholars and divines of his time. His *Collectorium* is a mystical elaboration of the ideas conveyed by the words of the Magnificat. The thesis in which occurs the music example is contained in the following extract, translated from the original Latin :

‘The noble Apostle, the child of the Gospel, a child not in understanding, but a child in malice, having five loaves of the food of doctrine for five thousand men, said to the Corinthians : “I had rather speak five words with my understanding that I might teach others, than ten thousand words in an unknown tongue.” He prefaced it, too, by the example of the pipe and harp, which unless they give a distinction of sounds it is impossible to know what is piped or what is harped ; also, if the trumpet gives an uncertain sound, who will prepare himself for the battle? And he concludes that there is need of the feeling both of recognition and sympathy while anyone is praying, preaching, or singing psalms, so that according to the metaphor the spiritual man may prepare himself to battle, and with five most pure stones from the brook of the Scriptures he may, as a second

David, having become a child, overthrow Goliath—that is to say, Satan. This is the parable of the mystic cantichord, or Song of the Heart, which the same Apostle desires to be sung with the spirit, and to be sung also with the understanding. In the which Song of the Heart three things are found, as in vocal song. Firstly, the subject of the song, which is called the Letter [in the sense of the *letter* of the law, in contradiction to its spirit]. Secondly, the sound of the song, which is called Resonance. Thirdly, the figuring of the song, which is called Note or Mark. The subject of the cantichord we term the holy and pure knowledge of all things divine and human. The resonance we call every moderate and well ordered affection of the heart and spirit. The note or mark we figure according to the conception of the two preceding, so that to which of them the resonance of the affections is to be fitted may appear from the *letter* of the meditations. Upon this matter we will give a few verses, the purpose of which shall be further explained, and this by a triple set of five.

‘Five words for the *letter* :

Magnificus, largus, pius es, justus, miserator.

Five affections for the harmony :

Gaudia, spes, pietas, hinc timor, atque dolor.

The adaptation of five vowels to the terms of the five affections :

A gaudens amat, *E* sperat, sed *I* miseretur.

O timet, *U* que dolens odit, & ista Notes.

‘The form is according to the five Notes, *sol, fa, mi, re, ut*. . . . Or let the natural order of the vowels, taking away the consonants, be put, as shown in the following figure : ’*

Aut ponat ordo nature vocaliū deptis resonantiū ut p; in hac figura.



* Translation by Mr. G. F. Barwick, B.A.

PSALTERIUM ET HYMNARIUM. Quarto.

[1470-80.]

Mr. A. H. Littleton.

No place or date. The stave lines only printed. This frequently happened in the case of early liturgical works, and possibly shows that the printer was unable to print the notes; but it is more probable that the notes were omitted in order that the authorities of individual churches might have the opportunity of inserting the music of the service which was according to their own particular 'use.'

REUTLINGEN, HUGO VON.—Flores Musice artis. Quarto.

J. PRYSS. STRASBURG. [1488.]

Mr. A. H. Littleton.

Wood blocks. This undated copy differs from most others, and is possibly earlier than 1488. See note to the copy on p. 31.

AGENDA PAROCHIALIUM ECCLESiarUM. Folio.

MICHAEL WENSSLER et JACOBUS DE KILCHEN. BASLE. 1488.

Mr. A. H. Littleton.

Type, red and black. In his article 'Notes on Early Music Printing,' contributed to 'Bibliographica' (vol. iii., p. 112, 1897), Mr. Barclay Squire states that this copy is probably unique.

WOLLIck, NICOLAUS.—Opus Aureum . Musice castigatissimum de Gregoriana et Figuratiua atque contrapuncto simplici per commode tractans. Quarto.

HENRICUS QUENTEL. COLOGNE. 1501.

Mr. J. E. Matthew.

The music examples are printed from wood blocks.

TRITONIUS, PETRUS.—*Melopoia sive Harmonia Tetracentica super xxii. genera carminum Heroicorum Elegiacorum Lyricorum & ecclesiasticorum hymnorum. Folio.*

ERHARDUS OGLIN. AUGSBURG. [1507.]

Mr. A. H. Littleton.

Type, two impressions. The earliest known example of music type applied to mensural music in Germany. Undated, and probably earlier than the edition dated 1507. The volume concludes with the following lines—

Inter germanos nostros fuit Oglin Erhardus
Qui primus intidas pressit in æris notas
Primus et hic lyricas expressit carmine musas
Quatuor et docuit uocibus ære cani.

VIRDUNG, SEBASTIAN.—*Musica getutscht und auszgezogen durch Sebastianum. Oblong quarto.*

Without printer's name. BASLE. 1511.

Mr. J. E. Matthew.

Wood blocks. The first printed book containing descriptions and illustrations of the various instruments of the period. Another copy and a further description with specimens of the illustrations on p. 32.

CHELIDONIUS, BENEDICTUS.—*Voluptatis cum Virtute disceptatio. Quarto.*

JOANNES SINGRENIUS. VIENNA. 1515.

The Glasgow and West of Scotland Technical College.

Wood blocks. Title-page missing. See note on p. 91.

SENFEL, LUDOVICUS.—*Liber Selectarvm Cantionvm quas vvlgo Mvtetas appellant sex qvinque et qvatvor vocvm. Large folio.*

SIGISMUND GRIMM et MARCUS WYRSUNG. AUGSBURG. 1520.

Mr. A. H. Littleton.

This rare and magnificent volume contains a most interesting series of Motets for six, five and four voices by the greatest masters of the time—Henry Isaac, Josquin de Près, Pierre de la Rue, Obrecht, Mouton, and L. Senfl, under whose editorship the work was brought out at Augsburg in 1520. It is a splendid example of music typography, produced by two printings and not by wood blocks as asserted by Fétis, who apparently had never seen the original work.

Another copy on p. 62.

PRUDENTIUS.—*Melodiæ Prudentianæ et in Virgilivm magna ex parte nvper natæ. Duodecimo.*

Wood blocks.

NICOLAS FABER. LEIPZIG. 1533.

Mr. G. E. P. Arkwright.

FROSCHIUS, JOANNES.—*Rervm Mvsicarvm Opvscvlvm rarvm ac insigne. Folio.*

PETRUS SCHCÆFFER & MATHIAS APIARIUS. STRASBURG. 1535.

Mr. A. H. Littleton.

Type : two impressions. The musical examples are beautifully printed.

Another copy on p. 35.

Peter Schœffer, the younger, was the son of Peter Schœffer the successor and pupil of Gutenberg at Mainz.

HEYDEN, SEBALDUS.—*De arte canendi, ac vero signorvm in cantibvs vsv libri duo. Quarto.*

JOHANNES PETREIUS. NUREMBERG. 1540.

Mr. A. H. Littleton.

Type : one impression.

HEIDEN, SEBALDUS.—*Die Einsetzung und Brauch des Heyligen Abentmals. Octavo.*

JOHAN VON BERG und ULRICH NEUBER. NUREMBERG. 1544.

Mr. J. E. Matthew.

Wood blocks. White notes on a black ground.

KIRCHENGESANNG, TEUTSCH UND LATEINISCH. Folio.

JOHANN VOM BERG und ULRICH NEUBER. NUREMBERG. 1557.

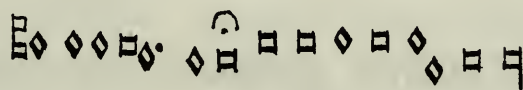
Mr. A. H. Littleton.

Type : one impression.

b. Italy.

NIGER, FRANCISCUS.—Grammatica Brevis. Quarto.

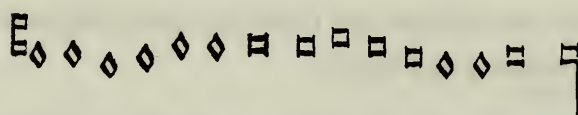
THEODORUS FRANCUS. VENICE. 1480.

Mr. A. H. Littleton.

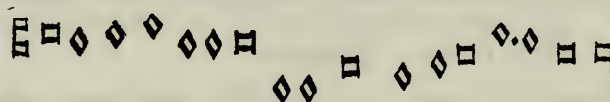
Iusti ciaq; dedit gentes frenare superbas.

HEROICA BELLICA.

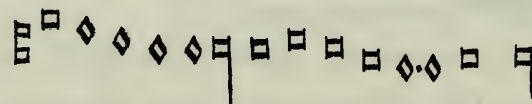
Heroica bellicaq; harmonia ē qua utimur in illis
 carminib. decantandis: quæ bellica facta deorū
 hominūq; describunt: cuius numeri sūt tales.



Bella phermati os plusq; cui li a campos



Iusq; datū sceleri canimus populūq; potentē



In su a uictrici conuersū uiscera dextra.

The earliest known specimen of secular music printed from type or by any other method. The notes are printed from type without a stave. (See facsimile.) In the next edition, Basle, 1500 (in the British Museum), the stave is inserted. A later edition, 1502, is catalogued on p. 16. The notes, although those of songs, are here used to show the length and accentuation of the syllables and the rise and fall of the voice in the Italian method of chanting Latin poetry.

In connection with the history of music-printing this was perhaps the most important book shown in the Exhibition, and one moreover that seems to have escaped the notice of musico-bibliographers. It is the first

book containing melodies or songs, as Gerson's 'Collectorium' of 1473 (catalogued on p. 9) has only five notes. The printer of the 'Grammatica Brevis' must have possessed a more or less complete fount of music type; this book may have been his first venture in the art of music-printing, and so far as is known he would seem to have been the first practical printer of non-liturgical music.

MISSALE SECUNDUM ORDINEM FRATRUM PREDICATORUM. Quarto.

OCTAVIANUS SCOTUS. VENICE. 1482.

Type, red and black.

Mr. A. H. Littleton.

The third liturgical work with musical notation printed from type. The first was printed by Ulrich Hahn, of Ingolstadt, at Rome, in 1476, and the second by Octavianus Scotus, at Venice, in 1481.

BURTIUS, NICOLAUS.—Musices Opusculum: cum defensione
Guidonis Aretini. Quarto. UGO DE RUGERIIS. BOLOGNA. 1487.

Mr. A. H. Littleton.

This book is of great interest as forming part of a controversy on the system of hexachords which was carried on with much bitterness, and a plentiful use of bad language, between a Spanish musician, Ramis de Pareija, the author, Spataro, a pupil of Pareija, and the famous Gafurius. To us, however, its principal interest centres in the fact that it contains some of the very earliest attempts at music-printing. The first example of the use of wood blocks for music-printing. For a facsimile see p. 16.

GAFURIUS, FRANCHINUS.—Theorica Mvsice. Folio.

PER PHILIPPUM MANTEGATIUM DICTUM CASSANUM. MILAN. 1492.

Mr. A. H. Littleton.

The second edition, with musical examples printed from wood blocks: the first edition having spaces left for the musical examples to be added by hand. See pp. 29 and 30.

VERARDUS, MARCELLINUS.—Caesenatis Elegia. Octavo.

EUCHARIUS SILBER alias FRANCK. ROME. 1493.

Wood blocks.

Mr. A. H. Littleton.

This is a fragment forming the second part of 'Caesenatis Historia Baetica,' by Carolus Verardus, a drama on the conquest of Granada, acted at Rome in 1492. The Elegies, by his nephew and pupil, Marcellinus Verardus, are followed by a song, sung in the drama, this being the earliest example of secular music printed at Rome.

NIGER, FRANCISCUS.—De Grammatica libri decem. Quarto.

Ex aedibus ALEXANDRI MINUTIANI soceri. MILAN. 1502.

Mr. G. E. P. Arkwright.

The musical examples are identical with those of the edition of 1480, with the stave added.



FACSIMILE OF A PAGE FROM 'MUSICES OPUSCULUM' BY NICOLAUS BURTIVS. 1487.

LA RUE, PIERRE DE.—Missae Petri de la Rue. Oblong.

OTTAVIANO DEI PETRUCCI. VENICE. 1503.

Dr. W. H. Cummings.

Type: two impressions.

Petrucchi, who has been called the inventor of type music-printing, was the typographer who brought the art to perfection: he issued his first work in 1501.

CANTORINUS : Compendium musices confectum ad faciliorem instructionem cantum choralem discentium. Octavo.

LUCANTONIUS DE GIUNTA. *VENICE*. 1513.
Mr. G. E. P. Arkwright.

Type : red and black.

MOTTETTI DEL FRUTTO.—Primus Liber cum quinque vocibus. Quarto.

ANTONIO GARDANE. *VENICE*. 1538.

Type : one impression.

Mr. A. H. Littleton.

The first work printed by Gardane, afterwards Gardano. It is probably the first attempt in Italy at printing from type at one impression, which process is said by Fournier ('*Traité historique et critique sur l'origine et les progrès des caractères de fonte pour l'impression de la musique*,' Berne, 1765) to have been invented by Pierre Haultin, of Paris, about the year 1525, and to have been brought into practical use by Pierre Attaignant, also of Paris, and other printers.

CAROSO, FABRITIO.—Il Ballarino. Quarto.

FRANCESCO ZILETTI. *VENICE*. 1581.

Mr. A. H. Littleton.

A treatise on Music and Dancing, printed from type with tablature, and containing numerous illustrations. See fuller title on p. 105.

MERULO, CLAUDIO. Toccate d' Intavolatura d' Organo. Libro Primo. Folio.

SIMONE VEROVIO. *ROME* 1597.

Engraved plates.

Mr. A. H. Littleton.

The second book is dated 1604. Simone Verovio appears to have been the first printer to use engraved copper plates; his earliest known publication of this kind is dated 1586.

PERI, JACOPO.—Le Mvsiche di Jacopo Peri, nobil Fiorentino, sopra L' Euridice del Sig. Ottavio Rinuccini. Folio.

GIORGIO MARESCOTTI. *FLORENCE*. 1600.

Printed, in full score, from type.

Mr. A. H. Littleton.

'It ["Euridice"] was first performed in Florence in 1600, and has the singular distinction of forming the actual starting-point of modern opera. Its general plan served as a model upon which successive generations of composers built and elaborated, adding new artistic devices, intensifying expression, widening the scope and enriching the effect, branching off into various schools, and manipulating their musical material in accordance with differences of temperament and attitude towards artistic problems.' (Sir Hubert Parry in '*The Music of the Seventeenth Century*,' vol. iii. of '*The Oxford History of Music*,' p. 30.)

c. France and the Netherlands.

MISSALE SECUNDUM USUM ROMANE ECCLESIE. Folio.

MATHIAS HUS. LYONS. 1485.

Stave only printed.

Mr. A. H. Littleton.

SOUTER LIEDEKENS GHEMAECT TER EEREN GODS, OP ALLE DIE PSALMEN
VAN DAVID. Small octavo. SYMON COCK. ANTWERP. 1540.

Type : red and black.

Mr. A. H. Littleton.

The second book containing musical notation printed (from type) in the Netherlands. The first edition of this book—a small selection of Psalms—appeared one year earlier, in 1539. In 1515 Jan de Gheet printed at Antwerp a collection of verses and music in praise of the Emperor Maximilian : the music, by Benedictus de Opitiis, is printed from wood blocks.

GERVAISE, CLAUDE.—Quart Liure contenant xxvj. Chansons
Musicalles à troys parties. Oblong octavo.

PIERRE ATTAIGNANT. PARIS. 1550.

Type : one impression.

Mr. A. H. Littleton.

Attaignant was the foremost music printer in France during the 16th century.

DAVANTES, PIERRE.—Pseavmes de David, mis en rythme françoise
par Clement Marot & Theodore de Besze, avec nouvelle &
facile méthode pour chanter chacun couplet des Pseaumes
sans recours au premier. Octavo. [LYONS.] 1560.

Type : one impression.

Mr. A. H. Littleton.

Davantes claims to have invented the numerical notation which appears in this volume for the first time, as shown in the facsimile on the opposite page.

LE JEUNE, CLAUDE.—Dodecacorde, contenant Douze Pseavmes
de David, mis en Mvsique selon les Dovze Modes . . .
à 2, 3, 4, 5, 6 & 7 voix. Oblong quarto.

HIEROSME HAULTIN. LA ROCHELLE. 1598.

Type : one impression.

The Royal College of Music.

Hierosme Haultin was probably a descendant of Pierre Haultin, who invented the system of printing music from type at one impression.

DE LABORDE, JEAN BENJAMIN.—Choix de Chansons mises en
musique. 4 vols. Octavo.

DE LORMEL. PARIS. 1773.

Engraved plates.

Mr. A. H. Littleton.

Illustrated throughout. One of the most beautiful of French 18th century
books.

Pseaume XXVIII.

PSEAV. XXVIII TH. BE. 3^{me}.A

Ad te, Domine, clamabo.

Ps. Psal. d.

AROM.
Le Prophe-
te extreme-
ment marry
de voir des-
honorer
Dieu par les
meschus, de-
mande d'en-
estre deue-
loppé, & s'é-
crie contre
eux. Puis s'
assure que
Dieu l'aouy-
auquel il re-
comande
tous les fidel-
les.

C'est
toy,
Sei-
gneur, que
l'innoque-
ce ma force: ne
me fay point
du sould, de
peur que si
tu ne tiens
conte de me
respondre,
je soye fait
semblable à
ceux qui de-
scendent en
la fosse.

61 71 81 9 10 11 12
Dieu qui es ma for-
te-
se, C'est à toy que mon es-
per-
ance se: Ne duelle à moy te sois te-
-
tai ue, du tremblement ne fay que-
fai ue, Si non à ceux-là m'e gal-
ler, Qu'oydent au tom beau de na sein-
2. 2^{me}

d. England.

HIGDEN, RANULPH.—Policronicon. Englysshed by Syr Johan de Trevysa. Folio. WYNKYN DE WORDE. WESTMINSTER. 1495.

Mr. A. H. Littleton.

The earliest known specimen of musical notation printed in England. In Caxton's edition of this work (1482) the space is left blank for the notation to be filled in by hand. The book contains one music example only, of which the following is a facsimile:—

de of twelue / the thyrde of eyght / the
fourth of .ix. as this fygure sheweth:

Pyapaloo	Pyapente	Pyatelleron	duplex diapaloo
----------	----------	-------------	-----------------

Whay these
accordes were
fouiden Pytago
ras yaf hem na
mes. And so þ
he called in nõ
bre double / he
called in low
nes Dyapaloo
And þ he called
in nõbre other
halfe he called
in lowne Dya
pente. And þ þ
in nõbre is cal
led all & þ thyr
de dele / hete in lones Dyatelleron / &
that þ in nombres is called all & the
eyghthe dele / hete in tewnes double

The passage in which the notes occur describes the consonances of Pythagoras : the double octave is wrongly printed, containing a note too much.

In printing this book Wynkyn de Worde, Caxton's pupil and successor, solved the difficulty of 'setting up' the above music example by putting together the 'quads.' and 'rules' used in his ordinary typographical work. Thus by a practical application of the old adage 'necessity is the mother of invention,' Wynkyn de Worde really, though unconsciously, invented type music-printing—that is to say, the printing of the lines and notes at one impression.

PROCESSIONALE AD VSUM INSIGNIS PRECLAREQUE ECCLESIE SARUM.

Quarto.

RICHARD PYNSON. LONDON. 1502.

St. John's College, Oxford.

Type : red and black. Printed on vellum.

MANUALE AD USUM INSIGNIS ECCLESIE SARUM. Folio.

RICHARD PYNSON. LONDON. 1506.

Corpus Christi College, Cambridge.

Type : red and black. Printed on vellum. One of the finest of Pynson's books.

COVERDALE, MILES.—Goostly psalmes and spirituall songes.

Small quarto.

JOHAN GOUGH. LONDON. [1539.]

Queen's College, Oxford.

Believed to be unique. See facsimile on p. 53.

CROWLEY, ROBERT.—The Psalter of Dauid. Quarto.

R. CROWLEY. LONDON. 1549.

Type : two impressions.

Brasenose College, Oxford.

This Psalter contains a single page of music, in four parts. See fuller title on p. 52.

MERBECKE, JOHN.—The booke of Common praier noted. Quarto.

RICHARD GRAFTON. LONDON. 1550.

Type : red and black. See note on p. 51.

Mr. A. H. Littleton.

TYE, DR. CHRISTOPHER.—The Actes of the Apostles, translated into Englyshe Metre, . . . wyth notes to eche Chapter, to synge and also to play vpon the Lute, very necessarye for studentes after theyr studye, to fyle theyr wyttes, and also for all Christians that cannot synge, to reade the good and Godlye storyes of the lyues of Christ hys Appostles. Octavo.

NYCOLAS HYLL for WYLLYAM SERES. LONDON. 1553.

Type : one impression.

The Archbishop of Canterbury.

SARUM HYMNAL.—Hymnorum cum notis opusculum vsui insignis ecclesie Sarum subseruiens. Quarto.

JOHN KINGSTON and HENRY SUTTON. LONDON. 1555.

Type : red and black.

Magdalen College, Oxford.

UTENHOVE, JAN.—Hondert Psalmen Davids . . . ouerghesett in Nederlandschen dichte. Duodecimo.

JOHN DAY. LONDON. 1561.

Mr. A. H. Littleton.

Type : one impression. See facsimile on p. 62.

THE WHOLE PSALMES in foure partes, whiche may be song to al musicall instrumentes, set forth for the encrease of vertue : and abolishyng of other vayne and triflyng ballades. Four separate parts. Oblong quarto.

JOHN DAY. LONDON. 1563.

Mr. A. H. Littleton.

Type : one impression.



WOODCUT FROM 'THE WHOLE PSALMES IN FOURE PARTES,' PRINTED BY JOHN DAY IN 1563.

MORNYNG AND EUENYNG PRAYER AND COMMUNION, set forthe in foure partes, to be song in churches, both for men and children, wyth dyuers other godly prayers & Anthems, of sundry mens doynge. Contra-tenor part. Folio.

JOHN DAY. LONDON. 1565.

Type : one impression.

Mr. A. H. Littleton.

The earliest printed collection of Services and Anthems for the English Church. Another copy (tenor part) on p. 63.

TALLIS, THOMAS, and BYRD, WILLIAM.—Cantiones, qvae ab argvmento sacrae vocantvr, qvinque et sex partivm. Oblong quarto.

THOMAS VAUTROLLIER. LONDON. 1575.

Mr. A. H. Littleton.

Type : one impression.

The first printed collection of Motets or Anthems for the English Church, and the first work printed for Tallis and Byrd under the Patent granted to them by Queen Elizabeth in the same year; this Patent gave the sole right to print and import music books. A fine specimen of type printing of the period.

TAILLOUR, ROBERT.—Sacred Hymns. Consisting of Fifti Select Psalms of David and others, Paraphrastically turned into English Verse. And by Robert Tailour, set to be sung in Five parts, as also to the Viole, and Lute or Orph-arion. Quarto.

THOMAS SNODHAM. LONDON. 1615.

Mr. A. H. Littleton.

Type and tablature. Another copy on p. 58.

BARNARD, REV. JOHN.—The First Book of Selected Chvrch Mvsick. Bassus Decani part. Folio.

EDWARD GRIFFIN. LONDON. 1641.

Mr. J. F. R. Stainer.

Type : one impression. See note on p. 67.

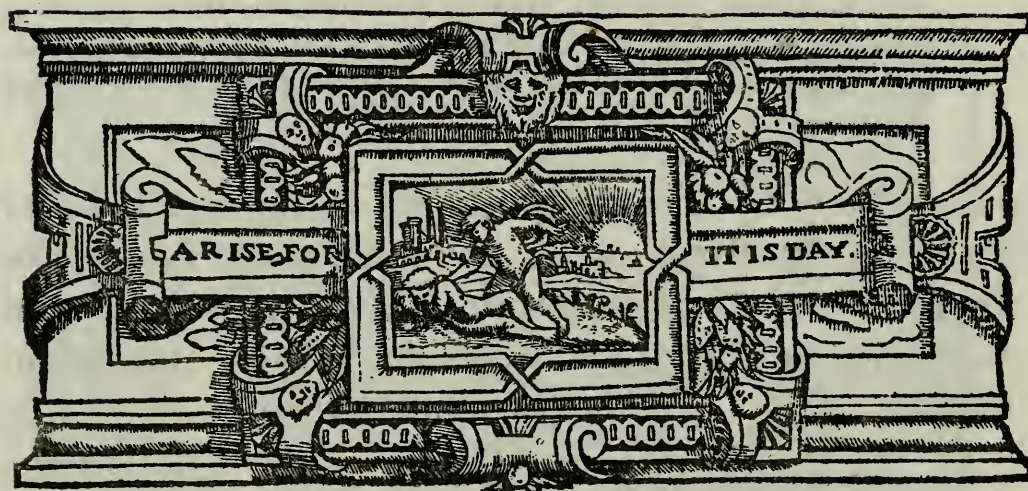
The Primus Contratenor Cantoris part is catalogued on p. 67.

PARTHENIA, or The Mayden-Head of the first Musick that ever was printed for the Virginalls. Composed by three famous Masters ; William Byrd, Dr. John Bull, and Orlando Gibbons. Folio.

JOHN CLARKE. LONDON. 1655.

Mr. A. H. Littleton.

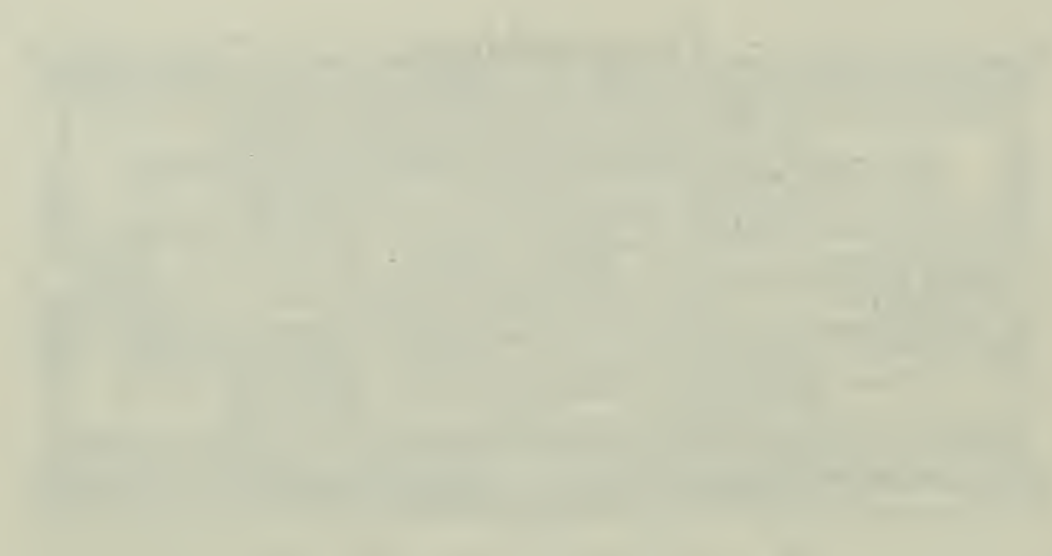
Printed from engraved plates. The first edition, probably published in 1611, was the first English collection of music thus printed. Another copy on p. 111.



FROM A BIBLE PRINTED BY JOHN DAY IN 1551.

Printed Music.

THE UNIVERSITY OF CHICAGO
LIBRARY
1100 EAST 58TH STREET
CHICAGO, ILL. 60637
TEL. 733-4331



Printed Music.



THE collection of printed books that was brought together on this occasion was remarkable in many ways. The treatises included what is believed to be a complete set of the works of Franchinus Gafurius (1480-1520), books which are as valuable to the student of musical history as they are remarkable for rarity and typographical excellence. They included also two of the very few surviving copies of the first edition of Virdung's 'Musica Getutscht' (1511), the 'Musica Instrumentalis Deudsch' of Martin Agricola (1529), Arbeau's 'Orchesographie' (1588), and two copies of the 'Syntagma' of Praetorius (1615-1620).

The series of early English Madrigals, considering the extraordinary scarcity of these little quarto books at the present day, came creditably near to completeness, and there was a fine set of the equally rare folio collections of Ayres or Songs with instrumental accompaniment, which came into vogue towards the end of the Madrigalian period. Among the purely instrumental works of early date were Heckel's 'Lautten Buch' of 1562, the unique Pandora part of Thomas Morley's 'Consort Lessons' of 1599, and other scarce works.

The collection of early English Psalters deserved particular attention. It included the six earliest editions of 'Sternhold and Hopkins,' all of extreme rarity if not actually unique,

and several other Psalters such as Coverdale's 'Goostly Psalmes' from Queen's College, Oxford, of which no other copy is known.

Among more recent books there were exhibited the three earliest and rarest of Playford's publications—'The English Dancing Master,' 'A Muscall Banquet,' and Hilton's 'Catch that Catch can.' The first five editions of Playford's 'Breefe Introduction to the Skill of Musick' were also shown: the first of these is of such rarity that Dr. Rimbault's copy, which went to America when his library was dispersed in 1877, has been always hitherto described as unique. The copy exhibited is one of many extremely rare musical books preserved in the library of Mrs. Christie-Miller; from the same collection came the unique copies of Forbes' Psalm Tunes of 1666, and the first edition of the same publisher's 'Cantus, Songs and Fancies' (1662).

J. F. R. S.

Treatises.

* GAFURIUS, FRANCHINUS.—Theoricum opus musice. Quarto.

FRANCISCO DI DINO. NAPLES. 1480

Mr. A. H. Littleton.

The earliest printed treatise on music. The book contains no printed musical examples, but several blank spaces, including one whole page, are left for these examples to be inserted by hand. In this copy they have been so inserted by a contemporary hand.

GAFURIUS, FRANCHINUS.—Theorica Mvsice. Folio.

PER PHILIPPUM MANTEGATUM DICTUM CASSANUM. MILAN. 1492.

See note on p. 15.

Mr. A. H. Littleton.

GAFURIUS, FRANCHINUS.—Practica Musice. Folio.

GUILLAUME SIGNERRE. MILAN. 1496.

Mr. A. H. Littleton.

GAFURIUS, FRANCHINUS. — Musice utriusque cantus practica.
Folio.

ANGELUS BRITANNICUS. BRESCIA. 1497.

Mr. A. H. Littleton.

Second edition of the Practica Musice.

GAFURIUS, FRANCHINUS. — Practica Musicae utriusque cantus.
Folio.

BERNARDINO MISINTA DE PAPIA. BRESCIA. 1502.

Third edition.

Mr. A. H. Littleton.

GAFURIUS, FRANCHINUS.—Angelicum ac diuinum opus musice.
Folio.

GOTARDUS DE PONTE. MILAN. 1508.

Mr. J. E. Matthew.

An epitome of the Theoricum Opus and the Practica Musicae in the Italian language.

* It has been thought convenient to place the works of Gafurius together, as the collection is practically complete—thus slightly disturbing the chronological order generally preserved in this Catalogue. The same remark applies to the treatises by Aron.

GAFURIUS, FRANCHINUS. — *Practica musicae vtriusque cantus.*

Folio.

AUGUSTINUS DE ZANNIS DE PORTESIO. *VENICE.* 1512.

Fourth and last edition.

Mr. J. E. Matthew.

GAFURIUS, FRANCHINUS. — *De Harmonia Musicorum Instrumentorum.* Folio.

GOTARDUS PONTANUS. *MILAN.* 1518.

Mr. A. H. Littleton.

GAFURIUS, FRANCHINUS. — *Apologia aduersus Joannem Spatarium & complices musicos Bononienses.* Folio.

AUGUSTINUS DE VICOMERCATO. *TURIN.* 1520.

Mr. J. E. Matthew.

The first explosion in print of the controversy between Gafurius and Spataro on the doctrines of Ramis de Pareija.

Setting aside the 'Apologia aduersus Joannem Spatarium,' which is purely controversial, the original printed works of Gafurius are three in number, although the editions vary in important particulars :—

(i.) *a.* *Theoricum opus armonice discipline.* Naples, 1480. Quarto.

b. *Theorica Musice.* Milan, 1492. Folio.

After a series of quotations from all the writers of antiquity in praise of music, the author proceeds to expound the principles of music based on the writings of Boethius, followed by an explanation of the music of the Greeks, the division of the monochord, and the solmisation of Guido d'Arezzo. The Quarto Edition is the first printed work on music bearing a date.

(ii.) *a.* *Practica Musicæ quattuor (sic) libris compræhensa.*

Milan, 1496. Folio.

b. *Musice utriusque cantus libris quatuor modulatissima.*

Brescia, 1497. Folio.

c. *Practica Musicæ quatuor libris compræhensa.*

Brescia, 1502. Folio.

d. *Practica Musicæ utriusque cantus quatuor libris modulatissima.*

Venice, 1512. Folio.

This work consists of instruction in plain song, mensurable music and counterpoint. It contains a large number of musical examples printed from wood blocks, which in the editions of 1496, 1497, and 1502 are identical. In the Venetian edition these have been re-engraved.

- (iii.) *De Harmonia Musicorum Instrumentorum Opus.* Milan, 1518. Folio.

The only edition of this book. It consists of a learned treatise on the music of the Greeks. Its great interest in the present day is the life of the author by Pantaleone Melegoli.

The *Angelicum ac divinum opus musice . . . materna lingua scriptum*, Milan, 1508, Folio, is an epitome of the *Theoricum opus* and of the *Practica Musicæ* in the Italian language, in deference to the want of scholarship of many of the musicians of that day. One copy only is known of an earlier edition of this work, Milan, 1496, in the Musée Calvet at Avignon. All the works of Gafurius are uncommon; the quarto of 1480 is of considerable rarity.—J. E. M.

BURTIUS, NICOLAUS.—*Musices Opusculum : cum defensione Guidonis Aretini.* Quarto.

UGO DE RUGERIIS. BOLOGNA. 1487.

Mr. A. H. Littleton.

See note on p. 15, and facsimile on p. 16.

REUTLINGEN, HUGO [Spechtzhart?] VON.—*Flores Musice omnis cantus Gregoriani.* Quarto.

JOHANNES PRYSS. STRASBURG. 1488.

Mr. J. E. Matthew.

Although this copy was printed in 1488, the body of the work was written as early as 1332. It consists of a Latin poem of six hundred and thirty-five hexameter verses, which are also leonine. The verses run on continuously, without division of the lines, except that each begins with a capital. In the copy catalogued on p. 11, however, the verses are printed in the usual manner. The smaller type is a running commentary by an unknown hand. Another copy on p. 11.

WOLLIK, NICOLAUS.—*Opus Aureum . Musice castigatissimum de Gregoriana et Figuratiua atque contrapuncto simplici per commode tractans.* Quarto.

HENRICUS QUENTEL. COLOGNE. 1501.

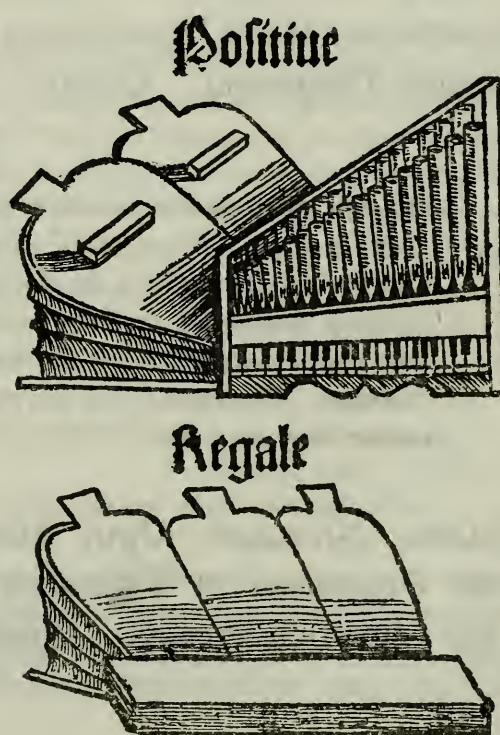
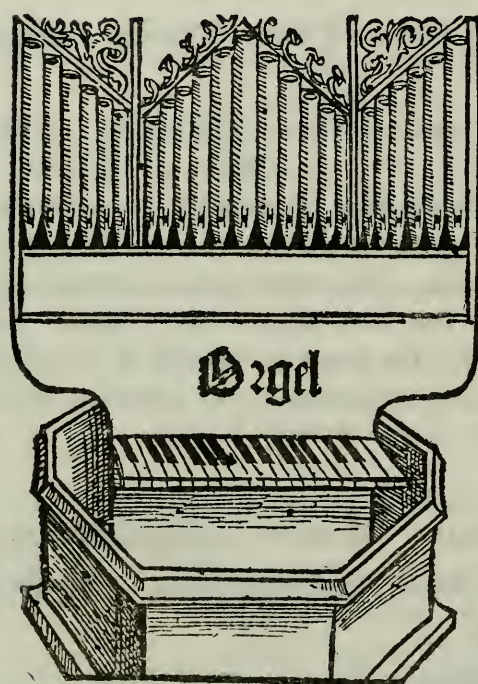
Mr. J. E. Matthew.

VIRDUNG, SEBASTIAN.—*Musica getutscht und ausgezogen durch Sebastianum.* Oblong quarto.

BASLE. 1511.

Mr. A. H. Littleton.

This extremely rare book (a small oblong 9 in. by 5½ in.), written in dialogue, is quite encyclopædic in its survey; moreover, it is the oldest work describing the precursors of modern musical instruments. The illustrations are by no means its least attractive feature. The subjoined illustrations (reproduced in facsimile) show (1) the Orgel with its three divisions of pipes, (2) the Positive, a chamber organ, and (3) the Regale, an instrument which consists of a single row of beating reeds, and interesting as being in some respects the prototype of the modern harmonium. The letterpress of this quaint old book contains some curious views held by the author—*e.g.*, that kettledrums are instruments which cause ‘much unrest (or tribulation) to pious old people, to sick folk, and to the devout in cloisters who have to read, and study, and pray’; and so little do the drums find favour with Virdung, that he goes so far as to say: ‘I verily believe that the devil has invented and made them’! Another copy on p. 12.



Cantorinus. Compendium musices confectum ad faciliorem instructionem cantum choralem discentium. Octavo.

LUCANTONIUS DE GIUNTA. VENICE. 1513.

Mr. G. E. P. Arkwright.

With illustration of singers standing round a lectern.

AARON, PETRUS.—Libri tres de institvtione harmonica. Quarto.

BENEDICTUS HECTOR. BOLOGNA. 1516.

Mr. G. E. P. Arkwright.

AARON, PIETRO.—Thoscanello de la Mvsica. Folio.

BERNARDINO et MATTHEO DI VITALI. VENICE. 1523.

Mr. A. H. Littleton.

ARON, PIETRO.—Toscanello in Musica. Folio.

MARCHIO SESSA. VENICE. 1539.

Mr. A. H. Littleton.

ARON, PIETRO.—Lvcidario in mvsica di alcune oppenioni antiche et moderne. Quarto.

GIROLAMO SCOTTO. VENICE. 1545.

Mr. A. H. Littleton.

SPATARO, JOANNES.—Errori de Franchino Gafurio da Lodi : in sua deffensione : & del suo preceptore Maestro Bart. Ramis Hispano : Subtilemente demonstrati. Quarto.

BENEDICTUS HECTOR. BOLOGNA. 1521.

Spataro's first rejoinder to Gafurius.

Mr. J. E. Matthew.

SPATARO, JOANNES.—Dilvcide et probatissime Demonstratione . . . contra certe friuole et uane excusatione. Small quarto.

HIERONYMUS DE BENEDICTIS. BOLOGNA. 1521.

Mr. J. E. Matthew.

Spataro's second attack on Gafurius.

FOLIANUS, LUDOVICUS.—*Mvsica Theorica.* Folio.

JO. ANTONIUS and FRATRES DE SABIO. *VENICE.* 1529.

Mr. A. H. Littleton.

AGRICOLA, MARTIN. — *Musica instrumentalis* deutsch ynn welcher begriffen ist, wie man nach dem gesange auff mancherley Pfeiffen lernen sol, Auch wie auff die Orgel, Harffen, Lauten, Geigen, vnd allerley Instrument vnd Seytenspiel, nach der recht gegründten Tabelthur sey abzusetzen. Duodecimo.

GEORG RHAW. *WITTEMBERG.* 1529.

Mr. A. H. Littleton.

Pythagoras.



The second printed book on musical instruments. The real name of the author is Shor, or Sore, as stated in the 1545 edition of the book.

SPATARO, JOANNES.—Tractato di mvsica nel quale si tracta de la perfectione da la sesqualtera, &c. Folio.

BERNARDINO DI VITALI. *VENICE*. 1531.

Mr. J. E. Matthew.

ORNITOPARCHUS, ANDREAS.—De arte cantandi micrologus, libris quatuor digestus. Oblong octavo.

JOANNES GYMNICUS. *COLOGNE*. 1533.

Mr. J. E. Matthew.

The fourth edition of this treatise, of which an English translation was published by John Douland in 1609.—See p. 40.

‘The real name of Ornithoparcus, or Ornitoparchus, was Vogelsang or Vogelgesang, and he seems to have adopted the Greek pseudonym of Ornithoparcus on account of the many countries which he had visited, and of which he gives a list at the end of the third book of his work. Little further is known of him, except that he was a native of Meiningen, that he was M.A. of Tübingen, and was connected, in October, 1516, with the University of Wittenberg.’—Grove’s ‘Dictionary of Music and Musicians.’

FROSCIUS, JOANNES.—Rervm Mvsicarvm Opvsculvm rarvm ac insigne. Folio.

PETRUS SCHÖFFER & MATHIAS APIARIUS. *STRASBURG*. 1535.

Mr. J. E. Matthew.

Another copy, also note, on p. 13.

LUSCINIUS [Nachtgall], OTTOMAR.—Mvsurgia seu praxis Mvsicae. Oblong quarto.

JOANNES SCHOTT. *STRASBURG*. 1536.

Mr. A. H. Littleton.

A translation into Latin of Virdung’s treatise (1511) with the same illustrations.

AMBROSIUS, THESEUS.—Introductio in Chaldaicam linguam, Syriacam atque Armenicam et decem alias linguas. Quarto.

JOAN. MARIA SIMONETA. PAVIA. 1539.

Mr. J. E. Matthew.

This book contains an account, with two engravings, of a wonderful instrument named the 'phagotus,' *i.e.*, fagotto, invented by the author's uncle Afranius.

HEYDEN, SEBALDUS.—De arte canendi, ac vero signorum in cantibus vsq; libri duo. Quarto.

JOHANNES PETREIUS. NUREMBERG. 1540.

Mr. A. H. Littleton.

LISTENIUS, NICOLAUS.—Musica, ab authore denuo recognita, multisque nouis regulis & exemplis adaucta. Octavo.

JOHANNES PETREIUS. NUREMBERG. 1541.

The Royal College of Music.

GLAREANUS, HENRICUS LORITUS.—Dodecachordon. Folio.

HENRICUS PETRI. BASLE. 1547.

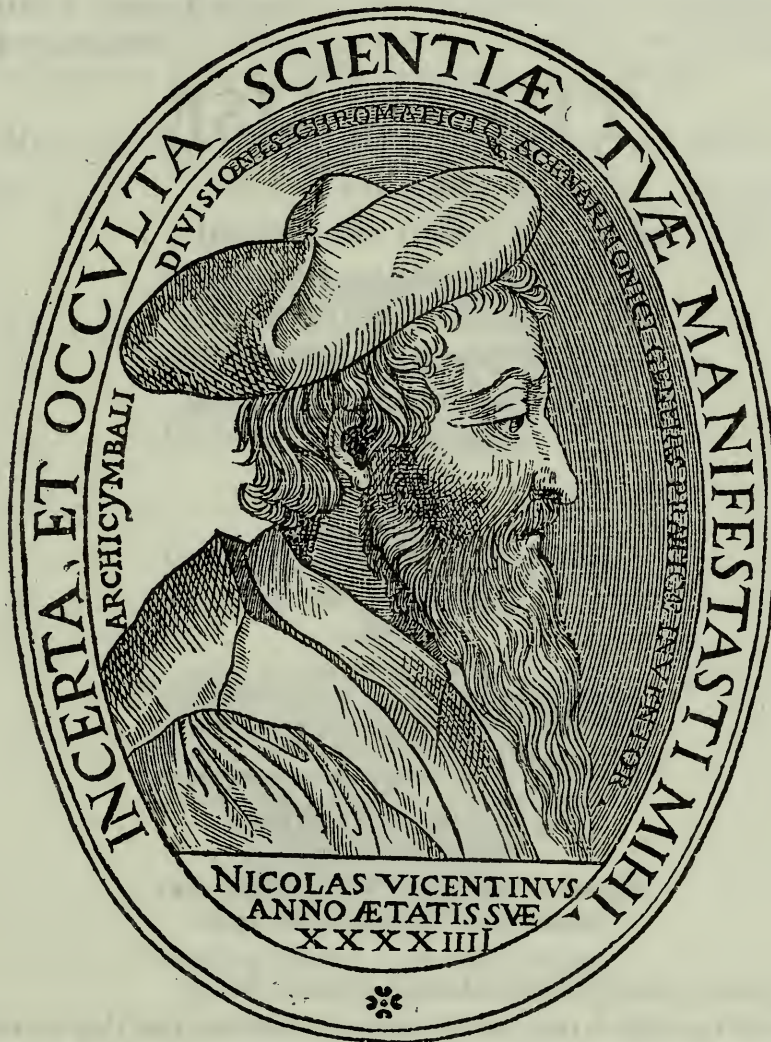
Mr. A. H. Littleton.

This rare and valuable treatise was written by Henricus Loritus, Poet-laureate, better known as Glareanus, having been born in the Canton Glarus. The object of the work was to prove that there were really twelve ecclesiastical modes, and that these were identical with the ancient Greek modes. Its great interest, however, to modern musicians consists in the examples which it contains of the works of the older musicians, such as Josquin de Près, H. Isaac, Okeghem, Pierre de la Rue, and others.

VICENTINO, NICOLA.—L' antica mvsica ridotta alla moderna
prattica . . . et con l' inventione di vno nvovo stromento.
Folio.

ANTONIO BARRE. ROME. 1555.

Mr. C. T. D. Crews.



PORTRAIT OF NICOLA VICENTINO FROM HIS 'L' ANTICA MVSICA.' 1555.

GALILEI, VINCENTIO.—Dialogo della mvsica antica, Et Della
. Moderna. Folio.

GIORGIO MARESCOTTI. FLORENCE. 1581.

Mr. J. E. Matthew.

[CASE, JOHN.]—The Praise of Mvsicke: Wherein besides the antiquitie, dignitie, delectation, & vse thereof in ciuill matters, is also declared the sober and lawfull vse of the same in the congregation and Church of God. Duodecimo.

JOSEPH BARNES. OXFORD. 1586.

Mr. T. W. Taphouse.

THE PRAISE OF MVSICKE:

Wherein besides the antiquitie, dignitie, delectation, & vse thereof in ciuill matters, is also declared the sober and lawfull vse of the same in the congregation and Church of God.



Hieron in Psal. 64.

*Matutinis Vesperinisque hymnis Ecclesie delectatur Deus
per animam fidelem, quæ relicto inanium superstitionum
ritu, eum deuotè laudauerit.*

God is delighted with the morning & euening hymns
of the church, in a faithfull soul, which reic-
ting the ceremonies of vaine superstition, praiseth him deuoutly.

Printed at Oxenford by IOSEPH BARNES
Printer to the-Vniuersitie, Anno 1586.

The Preface to this Oxford book begins thus :

‘ True it is, which is reported of poets and musitions, that they are no otherwise affected toward their own devices, than parents toward their children. And surely (gentle reader), I willingly confesse unto thee, that I am glad I have some skill in musicke, which is so sweete, so good, so vertuous, so comely a matrone among other artes. Wherefore I shal not justly blame thee if thou think that love and affection hath preuailed much with me in publishing of this pamphlet : for therein thou shalt give testimonie unto me, that I have

perfourmed the part of a kinde and gratefull sonne, in bestowing the best of mine abilitie to the advancing of so gracious a mother. Neither would I have thee so much to stand upon this conceit, as if reason had no place in this action : considering that affection without reason is a blind and unjust judge of any matter. May it therefore please thee, no otherwise to judge of my labour than the reasons therein alleaged shall give thee just occasion : and if it happen thou come to the viewe hereof with a prejudice, yet consider that nature hath therefore given thee two eares, that thou shouldst as well applie the one to the defendent, as the other to the plaintife.'

BATHE, WILLIAM.—A Briefe Introduction to the skill of Song.

Octavo.

THOMAS ESTE. LONDON. [1587.]

Mr. T. W. Taphouse.



A BRIEFE INTRO duction to the skill of SONG:

*Concerning the practise, set forth
by William Bathe*

Gentleman.

In which work is set downe X. sundry wayes of 2. parts
in one vpon the plaine song. Also a Table newly ad-
ded of the comparisons of Cleues, how one followeth
another for the naming of Notes : with other neces-
sarie examples, to further the learner.



FABIVS.

*Musica est honestum et iucundum oblectamen-
tum, liberalibus ingenijs maxime dignum.*

LONDON
Printed by Thomas Este.

The author bears testimony to his tuition methods in these words : 'In a moneth and lesse I instructed a child about the age of eight yeeres to sing a good number of songs, difficult crabbed songs, to sing at the first sight, to be so indifferent for all parts, alterations, cleues, flats and sharpes, that he could sing a part of that kinde, of which he had neuer learned any song.'

MORLEY, THOMAS.—A Plaine and Easie Introdvction to Practical Mvsicke, set downe in forme of a dialogue. Folio.

PETER SHORT. LONDON. 1597.

Mr. R. E. Brandt.

This book, more often quoted than seen, is more or less familiar from its introduction describing how Polymathes, 'supper being ended and musicke books brought to the table,' found himself unable to take his part, of which he was so ashamed that the next day he betook himself to Master Gnorimus to repair the defects of his education. This is carried on by question and answer. It is a clear exposition of the art as practised at the time, and the book retained its popularity for many years, having been reprinted as late as 1771.

DOULAND, JOHN.—Andreas Ornithoparcvs his Micrologus, or Introdvction : Containing the Art of Singing. Folio.

THOMAS ADAMS. LONDON. 1609.

Mr. J. E. Matthew.

An English translation of 'De arte cantandi micrologus,' catalogued on p. 35.

CAMPION, THOMAS.—A New Way of making Fowre parts in Counter-point, by a most familiar, and infallible Rvle. Small octavo.

T[HOMAS] S[NODHAM] for JOHN BROWNE. LONDON. [1610.]

The Royal College of Music.

CERONE, PEDRO.—El Melopeo y maestro, tractado de mvsica theorica y practica. Folio.

GARGANO y NUCCI. NAPLES. 1613.

Mr. J. E. Matthew.

RAVENSCROFT, THOMAS.—A Briefe Discovrse of the true (but neglected) vse of Charact'ring the Degrees by their Perfection, Imperfection, and Diminution in Measurable Mvsicke. Quarto.

EDW. ALLDE for THO. ADAMS. LONDON. 1614.

Mr. J. F. R. Stainer.

PRAETORIUS, MICHAEL.—*Syntagma Musicum.*

Tomus Primus Complectens Duos Partes : quarum Prima agit De Musica Sacra vel Ecclesiastica.

Pars altera : videlicet Historia de Musica extra Ecclesiam, Quæ Profana, Liberalis, Ingenua, Humana, Genialis, &c., dici potest.

JOHANNES RICHTER. WITTEMBERG. 1615.

Tomus Secundus. De Organographia.

ELIAS HOLWEIN. WOLFFENBÜTTEL. 1619.

With a supplement of wood engravings of instruments entitled : *Theatrum Instrumentorum, seu Sciagraphia.*

[HOLWEIN.] WOLFFENBÜTTEL. 1620.

Tomus Tertius.

1. Die Bedeutung, wie auch Abtheil unnd Beschreibung fast aller Nahmen, der Italianischen, Frantzösischen, Englischen, und jetziger zeit in Teutschland gebräuchlichen Gesänge : . . .
2. Was im singen, bey den Noten und Tactu, Modis und Transpositione . . . zu observiren.
3. Wie die Italianische und andere Termini Musici, als : Ripieno ; Ritornello, forte, pian : . . . &c., zu verstehen und zu gebrauchen. Quarto.

ELIAS HOLWEIN. WOLFFENBÜTTEL. 1619.

Mr. J. E. Matthew.

Another copy on p. 42.

The *Syntagma Musicum* of Michael Praetorius was designed as a complete encyclopædia of musical knowledge. The author, whose real name was Schultheis, was born in 1571 or 1572, and died at Wolfenbüttel in 1621. The first volume, which is in Latin, treats of the sacred music of the Jews,

with an account of the musical instruments mentioned in the Bible, a history of sacred music in the Roman Church and its offices. The second part of the volume treats of the secular music of the ancients.

In the second volume the author discards the Latin language and proceeds to describe the various instruments in use at that time. This description is accompanied by a series of excellent woodcuts of these instruments.

The third volume treats of contemporary music in Italy, France, England, and Germany, with directions for reading music and an explanation of Italian terms.

The fourth volume was to have treated of counterpoint, but the death of the author on his 50th birthday prevented the completion of his design.

[J. E. M.]

PRAETORIUS, MICHAEL.—*Syntagma Musicum*. 1615—1620.
Another copy on p. 41. *Mr. A. H. Littleton.*

BEVIN, ELWAY.—*A briefe and short instrvction of the art of Mvsicke*. Quarto. R. YOUNG. LONDON. 1631.
Mr. G. E. P. Arkwright.

BUTLER, CHARLES.—*The Principles of Musik, in Singing and Setting, with the two-fold Use thereof, Ecclesiasticall and Civil*. Quarto. JOHN HAVILAND. LONDON. 1636.
Mr. R. E. Brandt.

The Author incidentally gives the blazoning of the arms of the Worshipful Company of Musicians. The book is printed in special type to illustrate the Author's system of phonetic spelling.

MERSENNE, MARIN.—*Harmonicorvm Libri xii*. Folio. P. BALLARD. PARIS. 1636.
Mr. J. E. Matthew.

MERSENNE, MARIN.—*Harmonie vniverselle, contenant la théorie et la pratique de la mvsiqve*. Folio.

SEBASTIEN CRAMOISY. PARIS. 1636.
Mr. J. E. Matthew.

HERBST, JOHANN ANDREAS.—Musica Poetica, Sive Compendium
Melopoeticum. Quarto. JEREMIA DÜMLER. NUREMBERG. 1643.
Mr. J. E. Matthew.

PLAYFORD, JOHN.—A Breefe Introduction to the Skill of Musick
for Song & Violl. Duodecimo. LONDON. 1654.
Mrs. Christie-Miller.
See note on p. 44.



FACSIMILE OF THE TITLE-PAGE OF THE FIRST EDITION OF JOHN PLAYFORD'S
'A BREEFE INTRODUCTION TO THE SKILL OF MUSICK.' 1654.

Mr. Bliss's copy, from the library of Thomas Jolley. Dr. Rimbault's copy, now in the Lennox Library, New York, was for a long time believed to be unique.

This is the first issue of a popular treatise which ran through upwards of nineteen editions—some numbered and others unnumbered—between the years 1654 and 1730. The Preface to this, the first edition, reads as follows :

To all Lovers & Practitioners of Musick.

Courteous Reader : It was desired by some Masters to Print in the Scale of Musick, or Gam-ut, in a halfe sheet of Paper, to put in a Schollers Book, to save the pains of writing ; which I intended only to have done ; but upon second thoughts I have altered my minde, and made the addition of some necessary plain Rules for the better understanding thereof, and the help of Beginners. I confess, men better able than my selfe might have spared my pains, but their slownesse and modesty (being as I conceive unwilling to appear in Print about so small a matter) hath put me upon the Worke, which I count very usefull, though with the danger of not being so well done, as they might have performed it. The Rules of all Arts ought to bee delivered in plaine and briefe language, and not with flowers of Eloquence ; and so this worke is more sutable to my abilities.

The Work as it is I must confesse is not all my owne, some part of it was collected out of other men's writings, which I hope will the more commend it : and if the brevity, plainnesse, and usefulness whereof may beget acceptance with thee, it will encourage me to do thee more service in other things of this nature.

Thine to the utmost

of his endeavours,

JOHN PLAYFORD.

PLAYFORD, JOHN.—An Introduction to the Skill of Musick. In two Books. Duodecimo.

Printed for JOHN PLAYFORD. LONDON. 1655.

Mr. R. E. Brandt.

This has been frequently spoken of as the first edition.

The twelfth edition (published in 1694) of this famous treatise was 'corrected and amended by Mr. Henry Purcell.' The extent of these important emendations was exhaustively set forth by Mr. W. Barclay Squire in the 'Sammelbände der Internationalen Musikgesellschaft,' July-September, 1905, p. 521.

PLAYFORD, JOHN.—A Breif Introduction To the Skill of Musick :
for Song and Viol. In two Books. Duodecimo.

W. GODBID for JOHN PLAYFORD. LONDON. 1658.

Mr. T. W. Taphouse.

PLAYFORD, JOHN.—A Brief Introduction to the Skill of Musick.
Third Edition. Duodecimo.

W. GODBID for JOHN PLAYFORD. LONDON. 1660.

The Royal College of Music.

PLAYFORD, JOHN.—A Brief Introduction to the Skill of Musick.
In two Books. Duodecimo.

Printed for J. PLAYFORD. LONDON. 1662.

Mr. R. E. Brandt.

PLAYFORD, JOHN.—A Brief Introduction to the Skill of Musick.
In two Books. Fourth Edition much enlarged. Duodecimo.

W. GODBID for J. PLAYFORD. LONDON. 1664.

Mr. R. E. Brandt.

In this, the fourth edition of his popular treatise, Playford thus refers to the
Worshipful Company of Musicians :

‘Charles the Ninth of France, out of his great love and affection to Musick,
did establish a Musical Academy and the Constitutions thereof, and
confirmed the same with his own hand and Seal, professing himself
Protector and first Auditor. The like did our second Solomon King James
to the Musicians of London, granting them his Letters Patents for a Society
and Corporation, And gave them for their Arms Azure, a Swan Argent
within a Tressure Counterflour, Or, and in a chief Gules, A Rose between
two Lyons Or, and for their Crest the Sign (called by Astronomers) the
Orphean Lyre.’

SIMPSON, CHRISTOPHER.—A Compendium of Practical Musick in
five parts. First edition. Duodecimo.

WILLIAM GODBID for HENRY BROME. LONDON. 1667.

Mr. R. E. Brandt.

SALMON, THOMAS.—An Essay to the Advancement of Musick, by casting away the Perplexity of different cliffs, and Uniting all sorts of Musick, Lute, Viol, Violin, Organ, Harpsechord, Voice, &c., in one Universal Character. Duodecimo.

J. MACOCK for JOHN CAR. LONDON. 1672.

Mr. T. W. Taphouse.

Under the heading of 'The objections answered' the author foreshadows the Suez Canal, in the following extract:

'Suppose the old project was brought to pass, that the nook of Land, which joins *Africa* to the continent of *Asia*, was divided, and so a passage out of the *Mediterranean*, opened into the Red Sea; would the apprentices of all former Merchants be obliged, when they took a Voyage to the *East-Indies*, to measure the same wide circuit their Masters did; to double the cape of good Hope, twice cross the scorching line, and suffer even the Southern cold, when they might return in less than half the time by the Streight of *Gibraltar*? And with no less folly, must Musicians be still condemned to steer their wandering course through many Cliffs, because their Predecessors went that way before them.'

LOCKE, MATTHEW.—Melothesia: or Certain General Rules for playing upon a Continued-Bass, with a Choice Collection of Lessons for the Harpsichord and Organ of all sorts. Oblong quarto.

J. CARR. LONDON. 1673.

Mr. J. E. Matthew.

KIRCHER, ATHANASIUS.—Phonurgia Nova, sive Conjugium Mechanico-physicum Artis & Natvrae paranympa phonosophia Concinnatum. Folio. RUDOLF DREHERR. KEMPTEN. 1673.

Mr. J. E. Matthew.

In this work the learned Jesuit treats at greater length of subjects touched on in his well-known *Musurgia Universalis*, such as the properties of tubes, both cylindrical and conical, and the phenomena of echoes. He also anticipates the resonators of which Helmholtz made such excellent use. The book is a beautiful example of printing. See p. 47 for the German translation, published in 1684.

MACE, THOMAS.—Musick's Monument; or, a Remembrancer of the Best Practical Musick, both Divine and Civil that has ever been known, to have been in the World. Divided into Three Parts. Folio.

T. RATCLIFFE and N. THOMPSON. LONDON. 1676.

Mr. R. E. Brandt.

Portrait of the author, engraved by W. Faithorne. Another copy, also note on p. 114.

[NORTH, HON. FRANCIS.]—A Philosophical Essay of Musick, directed to a friend. Quarto.

JOHN MARTYN, Printer to the Royal Society. LONDON. 1677.

Mr. T. W. Taphouse.

SIMPSON, CHRISTOPHER.—A Compendium of Practical Musick. Third Edition. Duodecimo.

M. C. for HENRY BROME. LONDON. 1678.

Mr. T. L. Southgate.

KIRCHER, ATHANASIUS.—Neue Hall- und Thon-Kunst, oder Mechanische Geheim-Verbindung der Kunst und Natur. Folio.

FRIDERICH SCHULTES. NÖRDLINGEN. 1684.

Mr. J. E. Matthew.

A German translation by Agatho Cario of the *Phonurgia Nova* of 1673. The illustrations, on wood or copper, are much coarser than those in the original work. Cario, the translator, has never been identified: the name is supposed to be a pseudonym. See p. 46 for the original edition.

A NEW AND EASIE METHOD TO LEARN TO SING BY BOOK : whereby one (who hath a good voice and ear) may, without other help, learn to sing true by notes. Design'd chiefly for, and applied to, the promoting of Psalmody ; and furnished with variety of Psalm Tunes in Parts, with Directions for that kind of singing. Duodecimo.

WILLIAM ROGERS. LONDON. 1686.

Mr. A. F. Hill.

TURNER, WILLIAM.—Sound Anatomiz'd in a Philosophical Essay
on Musick. Quarto. WILLIAM PEARSON. LONDON. 1724.
Mr. T. L. Southgate.

FUX, JOHANN JOSEPH.—Gradus ad Parnassum, sive manuductio
ad compositionem musicæ regularem. Folio.
VAN GHELEN. VIENNA. 1725.
Mr. J. E. Matthew.

BROWNE, RICHARD.—Medicina Musica : or, a Mechanical Essay
on the Effects of Singing, Musick and Dancing, on Human
Bodies. Revis'd and Corrected. To which is annexed a
New Essay on the Nature and Cure of the *Spleen* and
Vapours. Duodecimo. JOHN COOKE. LONDON. 1729.
Mr. T. W. Taphouse.

RULES ; OR A SHORT AND COMPLEAT METHOD FOR ATTAINING TO
PLAY A THOROUGH BASS UPON THE HARPSICORD OR ORGAN.
By an Eminent Master. To which is added, a Dictionary
of such Italian words, or terms, as are made use of in Vocal,
or Instrumental Musick. Octavo.
J. WALSH. LONDON. [1730.]
Mr. A. F. Hill.

[PEPUSCH, DR. JOHN CHRISTOPHER.]—A Treatise on Harmony.
The second edition, Alter'd, Enlarg'd and Illustrated by
Examples in Notes. Oblong quarto.
WILLIAM PEARSON. LONDON. 1731.
Mr. T. L. Southgate.

MATTHESON, JOHANN.—Der Vollkommene Capellmeister. Folio.

CHRISTIAN HEROLD. HAMBURG. 1739.

Mr. J. E. Matthew.

It is well known how nearly the career of Handel was brought to an end by Mattheson in the year 1704. A quarrel as to which should take the harpsichord part in the opera entitled 'Cleopatra,' composed by Mattheson, resulted in a duel, in which Mattheson's sword fortunately broke against a broad metal button on Handel's coat. It is pleasant to know that the combatants were subsequently reconciled.

MATTHESON, JOHANN.—Grundlage einer Ehren-Pforte. Quarto.

In Verlegung des Verfassers. HAMBURG. 1740.

Mr. J. E. Matthew.

The most useful, and probably the rarest of the works of Mattheson. It consists of biographies of those German musicians who, in the opinion of the writer, were worthy of entering the 'Gate of Honour.' The materials were in most cases supplied by the subjects of the biographies.

FUX, JOHANN JOSEPH.—Salita al Parnasso, ossia guida alla regolare composizione della musica. Folio.

IL CARMIGNANI. CARPI. 1761.

Mr. J. E. Matthew.

An Italian translation of the Gradus ad Parnassum of 1725.

Sacred Music.

a. Liturgies.

MISSALE SECUNDUM ORDINEM FRATRUM PREDICATORUM. Quarto.

OCTAVIANUS SCOTUS. VENICE. 1482.

See note on p. 15.

Mr. A. H. Littleton.

MISSALE SECUNDUM USUM ROMANE ECCLESIE. Folio.

MATHIAS HUS. LYONS. 1485.

Mr. A. H. Littleton.

AGENDA PAROCHIALIUM ECCLESiarUM. Folio.

MICHAEL WENSSLER et JACOBUS DE KILCHEN. BASLE. 1488.

See note on p. 11.

Mr. A. H. Littleton.

PROCESSIONALE AD VSUM INSIGNIS PRECLAREQUE ECCLESIE SARUM.

Quarto.

RICHARD PYNSON. LONDON. 1502.

St. John's College, Oxford.

MANUALE AD USUM INSIGNIS ECCLESIE SARUM. Folio.

RICHARD PYNSON. LONDON. 1506.

Corpus Christi College, Cambridge.

MERBECKE, JOHN.—The booke of Common praier noted.

Quarto.

RICHARD GRAFTON. LONDON. 1550.

Mr. A. H. Littleton.

‘The booke of Common praier noted’ was compiled in 1550, under the patronage and superintendence of Archbishop Cranmer, by that enthusiastic student of Holy Writ, and man of piety and learning, John Merbecke. It was not merely a manual for the performance of Matins and Evensong, but contained also the whole of the Office for Holy Communion noted word for word throughout, according to the First Prayer Book of King Edward VI., that compilation preceding it by one year.

In this manner Merbecke’s book supplied a deficiency sure to have been felt throughout the country, on the substitution of the English for the Latin office. It is not easy to discover the precise extent to which Merbecke’s book was used in the English *Cathedral* service during the latter half of the

16th and earlier part of the 17th centuries. Primarily intended for the use of the Chapel Royal, it constituted a model for the whole country, and its adoption, on the whole, as the authentic choral book of the Church—not only for choirs, but for congregations likewise—is placed beyond all doubt. Based, musically, on the Use of Sarum, it formed a complete antiphonarium for the reformed liturgy; in fact, it was the ‘Helmores,’ the ‘Redhead,’ the ‘Mercer,’ the ‘Cathedral Prayer Book’ of modern times. It was not, as many appear to suppose, a new composition, or series of compositions, but merely an adaptation, to the words of the English liturgy, of that notation which had been in use from time immemorial in the English Church.—J. S. B.

See p. 21.

SARUM HYMNAL.—Hymnorum cum notis opusculum vsui insignis ecclesie Sarum subseruiens. Quarto.

JOHN KINGSTON and HENRY SUTTON. LONDON. 1555.
Magdalen College, Oxford.

KIRCHENGESANNG, TEUTSCH UND LATEINISCH. Folio.

JOHANN VOM BERG und ULRICH NEUBER. NUREMBERG. 1557.
Mr. A. H. Littleton.

b. English Psalters.

COVERDALE, MILES. — Goostly psalmes and spirituall songes drawn out of the holy Scripture. Small quarto.

JOHAN GOUGH. LONDON. [1539.]
Queen's College, Oxford.

Believed to be unique. See facsimile on the opposite page.

CROWLEY, ROBERT.—The Psalter of Dauid newly translated into Englysh metre in such sort that it maye the more decently, and wyth more delyte of the mynde, be reade and songe of al men. Wherunto is added a note of four partes, wyth other thynges, as shall appeare in the Epistle to the Reader. Quarto.

ROBERT CROWLEY. LONDON. 1549.
Brasenose College, Oxford.

This Psalter contains a single page of music, in four parts.

SEAGER, FRANCIS.—Certayne Psalmes select out of the Psalter of Daud, and drawen into Englyshe Metre, with Notes to euery Psalme in iiij. parts to Synge, by F. S. Octavo.

WYLLYAM SERES. LONDON. 1553.
Emmanuel College, Cambridge.

Goostly psalmes and spirituall songes
drawen out of the holy Scripture, for the comfort
and consolacion of such as loue
to reioyse in God and
his worde.

Psal. c. xli.

O prayse the Lorde, for it is a good thinge to
synge prayles vnto oure God.

Collo. iij.

Teach & exhorte your awne selues with psal-
mes & hymnes & spirituall songes.

Jaco. v.

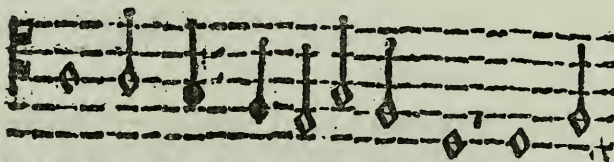
If any of you be merry, let him singe psalmes

To the boke.

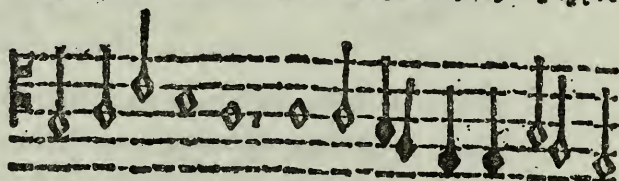
Go lytle boke, get the acquaintaunce
amonge the louers of Gods worde
seue them occasyon the same to auaunce
and to make theyr songes of the Lorde
that they may thrust vnder the booke
all other balettes of fylthynges
and that we all with one accorde
may geue ensample of godlynes

Go lytle boke amonge mens chyldren
and get the to theyr companye
Teach them to synge & comaundementes ten
and other balettes of Gods glozpe
Be not ashamed I warande the
though thou be rude in songe and tyme
thou shalt to yowth some occasion be
in godly sportes to passe theyr tyme.

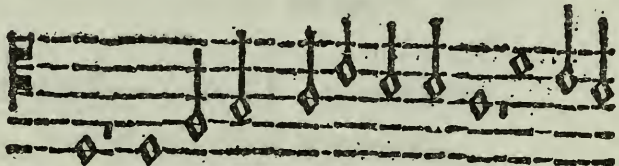
and spirituall songes. Fo. xxx.
Magnificat Which is the songe of
the virgin Mary.. Luc. i.



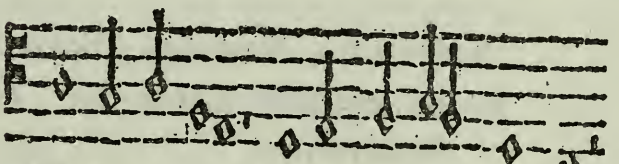
My soule doth magnifie the Lorde, my spirit



reioyseth greatly, in God my Sauoure & his



worde, for he hath sene & lowe degre, of me his



hādmayde truly beholde now after this day

¶.ii.

STERNHOLD, THOMAS.—One and fiftie Psalmes of Dauid in Englishe metre, wherof 37 were made by Thomas Sterneholde : and the rest by others. Octavo.

JOHN CRESPIN. GENEVA. 1556.

Mrs. Christie-Miller.

The first edition of 'Sternhold and Hopkins' with music.

STERNHOLD, THOMAS.—Psalmes of Dauid in Englishe Metre by Thomas Sterneholde and others : . . . and in this second edition are added eleuen mo, newly composed. Sexodecimo.

JAMES POUILLAIN and ANTONIE REBUL. GENEVA. 1558.

Mr. T. E. Aylward.

STERNHOLD, THOMAS.—Psalmes of Dauid in Englishe Metre : conferred with the Ebrue : . . . and the Note ioyned withall. . . . Newly set fourth and allowed. Octavo. 1560.

Christ Church, Oxford.

Believed to be unique. Mr. Robert Steele, author of 'The Earliest English Music Printing,' says that this Psalter is 'almost certainly Geneva printed, not English, as I stated in my Bibliography.' The colophon, which is missing, probably bore date 1561, as in the following edition.

STERNHOLD, THOMAS.—Psalmes of Dauid in Englishe Metre, conferred with the Ebrue, . . . and the Note ioyned withall. Quarto.

JOHN DAY. LONDON. 1560. [Colophon dated 1561.]

The Society of Antiquaries.

STERNHOLD, THOMAS.—Fovre score and seven psalmes of david in english mitre by Thomas sterneholde and others. Sexodecimo.

ZACHARIE DURAND. GENEVA. 1561.

The Dean and Chapter of St. Paul's Cathedral.

The three Genevan editions were issued bound up with 'The forme of Prayers and Ministration of the Sacraments, &c., sed in the English Church at Geneua,' and Calvin's 'Catechisme.'

STERNHOLD, THOMAS.—Four score and seuen Psalmes of Dauid in English mitre by Thomas sterneholde and others. Sexodecimo.

[JOHN DAY. LONDON.] 1561.

Mrs. Christie-Miller.

The only copy known : formerly in the Heber collection.

THE WHOLE PSALMES in foure partes, whiche may be song to al musically instrumentes, set forth for the encrease of vertue : and abolishyng of other wayne and triflyng ballades. Four separate parts, Medius, Contra Tenor, Tenor and Bassus. Oblong quarto.

JOHN DAY. LONDON. 1563.

Mr. A. H. Littleton.

See p. 22.

STERNHOLD, THOMAS.—The first parte of the Psalmes collected into Englishe Meter, . . . with apte Notes to sing them withal, faythfully perused and allowed, according to thorder appoynted in the Queenes Maiestyes Iniunctions. Very meete to be vsed of all sortes of people priuatly for their godly solace & comfort, laying aparte al vngodly songes & balades, whych tend only to the nourishyng of vyce and corruptyng of youth. Whereunto is added the Catechisme, and also a short introduction to learne to syng the Psalmes. Octavo.

JOHN DAY. LONDON. 1564.

Mrs. Christie-Miller.

THE FORME OF PRAYERS AND MINISTRATION OF THE SACRAMENTS, &c., VSED IN THE ENGLISH CHURCH AT GENEVA, approued and receiued by the Church of Scotland, . . . with the whole Psalmes of Dauid in English meter. Octavo.

ROBERT LEKPREUIK. EDINBURGH. 1565.

Mrs. Christie-Miller.

This is the second issue. Of the first, published in the previous year, the only known copy is in the library of Corpus Christi College, Oxford.

STERNHOLD, THOMAS, AND HOPKINS, JOHN.—The whole booke of Psalmes, collected into Englishe Meter, . . . with apt Notes to sing them withall. Small folio.

JOHN DAY. LONDON. 1567.

Mr. A. H. Littleton.

THE WHOLE PSALTER TRANSLATED INTO ENGLISH METRE, which contayneth an hundreth and fifty Psalmes. Quarto.

JOHN DAY. LONDON. [1567.]

The Archbishop of Canterbury.

Presentation copy from Margaret Parker (wife of Archbishop Parker) to her friend the Countess of Shrewsbury.

This book, generally known as Archbishop Parker's Psalter, contains nine tunes in four-part harmony composed by Thomas Tallis, including the familiar 'Evening Hymn' of our modern hymnals.

STERNHOLD AND HOPKINS.—The Whole Booke of Psalmes, . . . with apt Notes to sing them withall. Quarto.

JOHN DAYE. LONDON. 1573.

The Corporation of Manchester, from the Henry Watson Music Library.

DAMAN, WILLIAM.—The Psalmes of David in English meter, with Notes of foure partes set vnto them, by Guilielmo Daman, for Iohn Bull, to the vse of the godly Christians for recreatyng them selues, in stede of fond and vnseemely Ballades. Oblong quarto.

JOHN DAYE. LONDON. 1579.

Mr. W. Cowan.

In four separate parts—Treble, Contratenor, Tenor and Bassus—each with separate title-page as above. No complete copy of this Psalter seems to be known. The present one wants the title-page and last leaf of the contratenor part, otherwise it is perfect.

As stated in the preface—which is signed by Edward Hake—these Psalm tunes were composed (*i.e.*, *harmonised*, the tenor part being the ordinary church tune) by Daman for the 'private delite' of his friend 'John Bull, Citezen and Goldsmith of London,' and were not intended for publication. Bull, however, thought so highly of them that he considered it his duty to give them to the world in printed form. The tunes are harmonised in

simple counterpoint, note against note, the preface stating that the composer 'never ment them to the use of any learned and cunnyng Musition'; and Daman, feeling that the work did not adequately represent his musical attainments, composed a much more elaborate setting of the Psalm-tunes which was published in 1591 (see below).

DAMAN, WILLIAM.—The former Booke of the Musicke of M. William Damon, late one of her maiesties Musitions: conteining all the tunes of Dauids Psalmes, as they are ordinarily sounge in the Church: most excellently by him composed into 4. parts. In which Sett the Tenor singeth the Church tune. Published for the recreation of such as delight in Musicke: By W. Swayne, Gent. Quarto.

T. ESTE, the Assigné of W. BYRD. LONDON. 1591.

Mrs. Christie-Miller.

Four separate parts: Cantus, Altus, Tenor and Bassus.

DAMAN, WILLIAM.—The second Booke of the Musicke of M. William Damon, late one of her maiesties Musitions: conteining all the tunes of Dauids Psalmes, as they are ordinarily sounge in the Church: most excellently by him composed into 4. parts. In which Sett the highest part singeth the Church tune. Published for the recreation of such as delight in Musicke: By W. Swayne, Gent. Quarto.

T. ESTE, the Assigné of W. BYRD. LONDON. 1591.

Mrs. Christie-Miller.

Four separate parts: Cantus, Altus, Tenor and Bassus.

As mentioned in the note to Daman's Psalter of 1579 (see p. 56), this setting of the Psalm tunes was undertaken by Daman to retrieve his reputation for musical skill, which he considered had been endangered by the unauthorised publication of 1579. This Psalter consists of eight separate books, containing two complete four-part settings of the church tunes; one setting having the melody in the Tenor and the other in the Cantus part. The harmonies are more in the style of the madrigal than of the psalm tune, having many short passages of imitation between the different parts, and also frequent repetitions of the words.

THE WHOLE BOOKE OF PSALMES : With their wonted Tunes, as they are sung in Churches, composed into foure parts. . . . &c. Compiled by x sondry avthors. Octavo.

THOMAS EST. LONDON. 1594.

Mr. J. F. R. Stainer.

Second edition, containing eight New Tunes not in the original issue of 1592.

The melody is in the Tenor. The 'x sondry avthors' are : R. Allison, E. Blancks, M. Cavendish, W. Cobbold, J. Douland, J. Farmer, G. Farnaby, E. Hooper, E. Johnson, and G. Kirby.

STERNHOLD AND HOPKINS. — The Whole Booke of Psalmes. Quarto.

JOHN WINDET. LONDON. 1594.

Mr. A. H. Littleton.

Bound, with a Bible dated 1595, for King James I., the Royal Arms stamped on the cover.

MUNDY, JOHN.—Songs and Psalmes composed into 3. 4. and 5. parts, for the vse and delight of all such as either loue or learne Musicke. Quarto.

THOMAS EST. LONDON. 1594.

Christ Church, Oxford.

ALLISON, RICHARD.—The Psalmes of Daud in Meter, The plaine Song beeing the common tunne to be sung and plaide vpon the Lute, Orpharyon, Citterne or Base Violl, seuerally or altogether, the singing part to be either Tenor or Treble to the Instrument, according to the nature of the voyce, or for fowre voyces. Folio.

WILLIAM BARLEY. LONDON. 1599.

Mr. J. F. R. Stainer.

TAILOUR, ROBERT.—Sacred Hymns. Consisting of Fifti Select Psalms of David and others, Paraphrastically turned into English Verse. And by Robert Tailour, set to be sung in Five parts, as also to the Viole, and Lute or Orph-arion. Quarto.

THOMAS SNODHAM. LONDON. 1615.

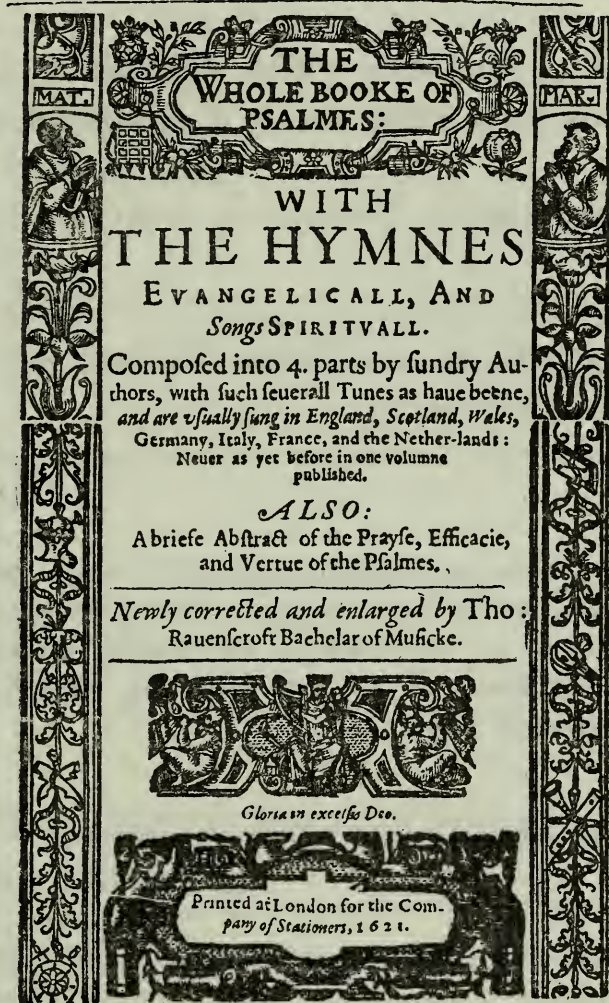
The Corporation of Manchester, from the Henry Watson Music Library.

Another copy on p. 23.

RAVENS-CROFT, THOMAS.—The Whole booke of psalmes : with the hymnes Evangelicall, And Songs Spiritvall. Composed into 4. parts by sundry Authors. Duodecimo.

FOR THE COMPANY OF STATIONERS. LONDON. 1621.

Mr. A. H. Littleton.



FACSIMILE OF THE TITLE-PAGE OF 'THE WHOLE BOOKE OF PSALMES,'
BY THOMAS RAVENS-CROFT. 1621.

This Psalter contains a tune named 'Christ Hospitall Tune,' which is assigned to Psalms 72 and 107. As one Thomas Ravenscroft held the office of music-master at Christ's Hospital from 1618 to 1622, there is very little doubt that he and the composer were one and the same person, though no biographer has called attention to this coincidence, if not fact.

LAWES, HENRY.—A Paraphrase vpon the Psalmes of David, by G[eorge] S[andys]. Set to new Tunes for private Devotion: And a thorow Base, for Voice, or Instrument. Small folio.

JOHN LEGATT. LONDON. [1637.]

Mr. J. F. R. Stainer.

S. W. [SLATYER, WILLIAM.]—The Psalmes of David in 4 Languages and in 4 Parts set to y^e Tunes of our Church. Duodecimo.

THO. HARPER for GEORGE THOMASON and OCTAVIAN PULLEN.

LONDON. 1643.

Mr. J. F. R. Stainer.

LAWES, HENRY AND WILLIAM.—Choice Psalmes put into Musick for Three Voices. Quarto.

JAMES YOUNG for HUMPHREY MOSELEY and RICHARD WODENOTHE.

LONDON. 1648.

Mr. A. H. Littleton.

The volume contains an engraved portrait of Charles I., believed to be the last published before his execution. Among the many commendatory verses prefixed to the work is the Sonnet addressed by Milton 'To Mr. H. Lawes on his airs,' beginning, 'Harry, whose tuneful and well-measured song.'

FORBES, JOHN.—Psalm Tunes. Oblong octavo.

JOHN FORBES. ABERDEEN. 1666.

Mrs. Christie-Miller.

Issued without title-page, but with dated colophon. This copy, which formerly belonged to David Laing, is believed to be unique.

PLAYFORD, JOHN.—Psalms & Hymns in Solemn Musick of Foure Parts on the Common Tunes to the Psalms in Metre. Folio.

W. GODBID for J. PLAYFORD. LONDON. 1671.

Mr. J. F. R. Stainer.

PLAYFORD, JOHN.—The Whole Book of Psalms. . . . Compos'd
in Three Parts. Octavo.

W. GODBID for J. PLAYFORD. LONDON. 1677.
Mr. J. F. R. Stainer.

PURCELL, DANIEL. — The Psalms set full for the Organ or
Harpsicord as they are Plaid in Churches and Chappels in
the manner given out ; as also with their Interludes of great
Variety. Oblong folio.

J. WALSH. LONDON. [1715?]
The Royal College of Music.

HINTZ, FREDERICK.—A choice Collection of Psalm and Hymn
Tunes set for the Cetra or Guitar. Oblong octavo.

F. HINTZ. LONDON. [1750.]
Mr. A. F. Hill.

c. Foreign Psalters.

PSALTERIUM ET HYMNARIUM. Quarto.

[1470-80.]

No place or date. See note on p. 11.

Mr. A. H. Littleton.

SOUTER LIEDEKENS GHEMAECT TER EEREN GODS, OP ALLE DIE PSALMEN
VAN DAVID. Small octavo.

SYMON COCK. ANTWERP. 1540.

Mr. A. H. Littleton.

See note on p. 18.

DAVANTES, PIERRE.—Pseavmes de David, mis en rythme
françoise par Clement Marot & Theodore de Besze.
Duodecimo.

[LYONS.] 1560.

Mr. A. H. Littleton.

For fuller title and facsimile see pp. 18 and 19.

UTENHOVE, JAN.—Hondert Psalmen Davids ouerghesett
in Nederlandschen dichte. Duodecimo.

JOHN DAY. LONDON. 1561.

Mr. A. H. Littleton.

See p. 22.

Psal. cxliiii. 153

Wijse alle verdoen end verslinghen.
Want ick bin dyn knecht onderdaen.

Benedictus Dominus Deus.
Psal. cxliiii.

Dauid danckt God, door wens goedheyt hy in kryghe
ouerwinninghe plegt te bekomen ouer syn byanden,
end rouwt om syn hulpe teghen de boose nacioenen.

G

Belooft sy de heer myn steenrotse

End vastigheyt, daer ick op troetse.

Die tot krygh leert die handen myn,

End tot streyden myn vinghers syn.

FACSIMILE OF A PAGE FROM 'HONDERT PSALMEN DAVIDS,' BY JAN UTENHOVE. 1561.

d. Miscellaneous.

LA RUE, PIERRE DE.—Missae Petri de la Rue. Oblong quarto.

OTTAVIANO DEI PETRUCCI. VENICE. 1503.

Dr. W. H. Cummings.

SENFEL, LUDOVICUS.—Liber Selectarvm Cantionvm quas vulgo
Mvtetas appellant sex quinqve et qvatvor vocvm. Large
folio.

SIGISMUND GRIMM et MARCUS WYRSUNG. AUGSBURG. 1520.

Mr. J. E. Matthew.

Another copy on p. 12.

PRUDENTIUS.—*Melodiæ Prudentianæ et in Virgilium magna ex parte nuper natæ. Duodecimo. NICOLAS FABER. LEIPZIG. 1533.*
Mr. G. E. P. Arkwright.

MOTTETTI DEL FRUTTO.—*Primus Liber cum quinque vocibus. Quarto. ANTONIO GARDANE. VENICE. 1538.*
Mr. A. H. Littleton.

The collection contains one of Gardane's compositions. He was afterwards known as Gardano. See note on p. 17.

HEIDEN, SEBALDUS.—*Die Einsetzung und Brauch des Heyligen Abentmals. Octavo. JOHAN VON BERG und ULRICH NEUBER. NUREMBERG. 1544.*
Mr. J. E. Matthew.
 See note on p. 13.

TYE, DR. CHRISTOPHER.—*The Actes of the Apostles, translated into Englyshe Metre. Duodecimo. NYCOLAS HYLL for WYLLYAM SERES. LONDON. 1553.*
The Archbishop of Canterbury.
 See p. 21 for fuller title.

MORNYNG AND EUENYNG PRAYER AND COMMUNION, set forthe in foure partes, to be song in churches, both for men and children, wyth dyuers other godly prayers & Anthems, of sundry mens doynge. Folio. JOHN DAY. LONDON. 1565.
The Dean and Chapter of Westminster.
 The earliest printed collection of Services for Morning and Evening Prayer and Communion in the English Church.
 See p. 23.

ANIMUCCIA, JOANNES.—*Missarum Liber Primus. Large folio. Apud haeredes VALERII & ALOYSII DORICORUM fratrum Brixienſium. ROME. 1567.*
Mr. A. H. Littleton.

MERULO, CLAUDIO.—Missarvm qvinque vocvm Liber Primus.
Oblong quarto.

Apud filios ANTONII GARDANI. VENICE. 1573.

The Royal College of Music.

LASSO, ORLANDO DI.—Passio quinque vocum : Idem Lectiones
Job, et Lectiones Matutine de Nativitate Christi, quatuor
volum. Large folio.

ADAM BERG. MUNICH. 1575.

Mr. J. E. Matthew.

This is the fourth volume of the Patrocinium Musices.

TALLIS, THOMAS, AND BYRD, WILLIAM.—Cantiones, quæ ab
argumento sacrae vocantur, quinque et sex partium.
Oblong quarto.

THOMAS VAUTROLLIER. LONDON. 1575.

See note on p. 23.

Mr. A. H. Littleton.

VITTORIA, THOMAS LUDOVICUS.—Missarvm Libri Dvo, quæ partim
quaternis, partim quinis, partim senis, concinuntur vocibus.
Large folio.

DOMINICUS BASÆ. ROME. 1583.

Mr. G. E. P. Arkwright.

BYRD, WILLIAM.—Mass for three voices, Cantus, Tenor, and
Bassus. Quarto.

[THOMAS EAST. LONDON. 1588.]

Mrs. Christie-Miller.

This and the following book appear to have been issued without any
title-pages, or imprints.

BYRD, WILLIAM.—Mass for four voices, Cantus, Altus, Tenor,
and Bassus. Quarto.

[THOMAS EAST. LONDON. 1588.]

Mrs. Christie-Miller.

A different edition from that in the British Museum.

BYRD, WILLIAM.—Psalmes, Sonets & songs of sadnes and pietie,
made into Musicke of fve parts. Quarto.

THOMAS EAST. LONDON. 1588.

Mr. A. H. Littleton.

BYRD, WILLIAM.—Songs of sundrie natures, some of grauitie, and others of myrth, fit for all companies and voyces. Lately made and composed into Musicke of 3. 4. 5. and 6. parts. Quarto.

THOMAS EAST. LONDON. 1589.

Mr. A. H. Littleton.

BYRD, WILLIAM.—Liber primus Sacrarvm Cantionum Quinque vocvm. Quarto.

THOMAS EST. LONDON. 1589.

Christ Church, Oxford.

BYRD, WILLIAM.—Liber Secundus Sacrarvm Cantionvm, Quarum aliæ ad Quinque, aliæ verò ad Sex voces æditæ sunt. Quarto.

THOMAS ESTE. LONDON. 1591.

Christ Church, Oxford.

PALESTRINA, GIOVANNI PIERLUIGI.—Missarum cum quattuor, quinque ac sex vocibus Liber Primus. Quarto.

ALEXANDRE GARDANE. ROME. 1591.

The Royal College of Music.

LE JEUNE, CLAUDE.—Dodecacorde contenant Douze Pseavmes de David, mis en Mvsique selon les Dovze Modes . . . à 2. 3. 4. 5. 6. & 7. voix. Oblong quarto.

HIEROSME HAULTIN. LA ROCHELLE. 1598.

The Royal College of Music.

LASSO, ORLANDO DI.—Magnum Opvs Mvsicvm, Complectens omnes cantiones qvas motetas vulgo vocant. Six vols. Folio.

NICOLAS HENRICUS. MUNICH. 1604.

Mr. J. E. Matthew.

LASSO, ORLANDO DI.—Missæ posthvmæ ritv veteri Romano catholico, in modis qva senos, qva octonos temperatæ. Large folio.

NICOLAS HENRICUS. MUNICH. 1610.

Mr. J. E. Matthew.

BYRD, WILLIAM.—Psalmes, Songs, and Sonnets : some solemne, others joyfull, framed to the life of the Words : Fit for Voyces or Viols of 3. 4. 5. and 6. parts. Quarto.

THOMAS SNODHAM. LONDON. 1611.

Dr. W. H. Cummings.

LEIGHTON, SIR WILLIAM.—The Teares or Lamentacions of a sorrowfull Sovle : Composed with Musicall Ayres and Songs, both for Voyces and divers Instruments. . . . And all Psalmes that consist of so many feete as the fiftieth Psalme, will goe to the foure partes for Consort. Folio.

See note on p. 85.

WILLIAM STANSBY. LONDON. 1614.

The Royal College of Music.

AMNER, JOHN.—Sacred Hymnes. Of 3, 4, 5 and 6 parts for Voyces & Vyols. Quarto.

EDW. ALLDE. LONDON. 1615.

Dr. W. H. Cummings.

ORDO PROCESSIONIS quæ quotidie post Completorium fit Ierosolymis per Ecclesiam . . . Sepulchri Domini Nostri Jesu Christi. Octavo.

Apud MISSEBINUM. VENICE. 1623.

Col. T. B. Shaw-Hellier.

ESTE, MICHAEL.—The Sixt Set of Bookes, wherein are Anthemes for Versus and Chorus, of 5. and 6. parts ; apt for Violls and Voyces. Quarto.

THOMAS SNODHAM, for M. L. and A. B. LONDON. 1624.

The Corporation of Manchester, from the Henry Watson Music Library.

CHILD, DR. WILLIAM.—The First Set of Psalmes of iii Voyces. Fitt for private Chappells or other private meetings with a continuall Base either for the Organ or Theorbo newly composed after the Italian way. Oblong duodecimo.

JAMES REAVE. LONDON. 1639.

Christ Church, Oxford.

Engraved on copper plates. Contains 20 short anthems for two trebles and a bass, the words selected from the Psalms.

BARNARD, REV. JOHN.—The First Book of Selected Chvrch Mvsick, Consisting of Services and Anthems, such as are now used in the Cathedrall, and Collegiat Churches of this Kingdome. Never before Printed. Whereby such Bookes as were heretofore with much difficulty and Charges, transcribed for the use of the Quire, are now, to the saving of much Labour and expence, publisht for the generall good of all such as shall desire them either for publick or private exercise. Collected out of divers approved Authors. Primus Contratenor Cantoris part. Folio. EDWARD GRIFFIN. LONDON. 1641.

Mr. J. S. Bumpus.

The Bassus Decani part is catalogued on p. 23.

The compiler of this matchless and judicious selection of ancient English Church Music, the Rev. John Barnard, was one of the twelve minor Canons of St. Paul's in the year 1639: beyond this, nothing appears to be known of him. No perfect copy of the work is known to exist, in consequence of the total dispersion of choirs, and destruction not only of organs but also of music books, both printed and in manuscript, by the Puritans, in 1643. Thus almost every copy of 'Barnard' was rendered imperfect, the work having been published in ten separate volumes of voice parts—*i.e.*, Medius (or Treble), First Contra tenor, Second Contra tenor, Tenor and Bassus (or Bass), for the *Decani* and *Cantoris* sides of the choir.

Hereford Cathedral managed to retain as many as eight volumes out of the ten, but those much mutilated. Fortunately, in 1862, the Sacred Harmonic Society purchased another set (now in the Library of the Royal College of Music), also of eight volumes, but luckily not the same eight, and so, between the two, a complete set was made up which is preserved in the Library at Hereford Cathedral. Even this, however, was imperfect, for it lacked an organ part. This, no doubt, had never been published. The late Mr. John Bishop, of Cheltenham, with the aid of old MS. organ books, succeeded in making a score of the whole work, of which the MS. is preserved in the British Museum. Other parts are in the libraries of the British Museum, the Royal College of Music (as above stated), Canterbury Cathedral, Lichfield Cathedral and Worcester Cathedral.

The diamond-headed notation is a fine specimen of the music printing of the period, and the initials and tail pieces are very spirited.—J. S. B.

CHILD, DR. WILLIAM.—*Choise Musick to the Psalmes of Daud for Three Voices with a continuall Base either for the Organ or Theorbo. Oblong duodecimo.*

Printed for JOHN PLAYFORD. LONDON. 1656.
The Royal College of Music.

A reprint of the edition of 1639 from the same plates.

WILSON, DR. JOHN.—*Psalterium Carolinum. The Devotions of His Sacred Majestie in His solitudes and sufferings, Rendred in Verse. Set to Musick for 3 Voices and an Organ, or Theorbo. Folio.*

Printed for JOHN MARTIN and JAMES ALLESTREY. LONDON. 1657.
The Corporation of Manchester, from the Henry Watson Music Library.

PORTER, WALTER.—*Mottets of Two Voyces for Treble or Tenor and Bass, with the Continued Bass or Score. To be performed to an Organ, Harpspycon, Lute or Bass-Viol. Folio.*

WILLIAM GODBID, for the AUTHOR. LONDON. 1657.
The Royal College of Music.

E. L. [LOWE, EDWARD].—*A Short Direction for the performance of Cathedrall Service. Oblong duodecimo.*

WILLIAM HALL for RICHARD DAVIS. OXFORD. 1661.
The Royal College of Music.

LOWE, EDWARD.—*A Review of some Short Directions for performance of Cathedral Service. The Second Edition, with many useful additions. Oblong duodecimo.*

WILLIAM HALL for RICHARD DAVIS. OXFORD. 1664.
Mr. T. W. Taphouse.

C, J. [THE REV. JAMES CLIFFORD].—*The Divine Services and Anthems Usually Sung in all Cathedralls and Collegiate Choirs in The Church of England. Collected by J. C. Duodecimo.*

W. G. for HENRY BROME. LONDON. 1663.
Mr. T. W. Taphouse.

C, J. [THE REV. JAMES CLIFFORD].—The Divine Services and Anthems usually sung in His Majesties Chappell and in all Cathedrals and Collegiate Choirs in England and Ireland. The Second Edition, with large Additions. Duodecimo.

W. G., for NATHANIEL BROOKE and HENRY BROME. LONDON. 1664.

Mr. J. S. Bumpus.

LOCK, MATTHEW. — Modern Church-Music ; Pre-accus'd, Censur'd and Obstructed in its Performance before His Majesty, April 1, 1666. Vindicated by the Author. Folio.

[LONDON. 1666.]

The Royal College of Music.

This publication, which occupies one large sheet of four pages, consists of a Kyrie and Credo (the former set in ten different ways), and an angry preface occasioned by some opposition manifested by the choir of the Chapel Royal towards the composition on account of its deviation from the ordinary repetition method of setting the Responses to the Commandments.

TOMKINS, THOMAS.—Musica Deo Sacra & Ecclesiæ Anglicanæ. Pars Organica. Folio.

WILLIAM GODBID for TIMOTHY GARTHWAIT. LONDON. 1668.

The Corporation of Manchester, from the Henry Watson Music Library.

BLOW, DR. JOHN.—An Ode on the Death of Mr. Henry Purcell, the words by Mr. Dryden. Folio.

J. HEPTINSTALL for HENRY PLAYFORD. LONDON. 1696.

The Royal College of Music.

PURCELL, HENRY.—Te Deum & Jubilate, for Voices and Instruments, Made for St. Cæcilia's Day, 1694. Folio.

J. HEPTINSTALL for the AUTHOR'S WIDOW. LONDON. 1697.

Mr. A. H. Littleton.

LYRA DAVIDICA : or, A Collection of Divine Songs and Hymns,
 set to easy and pleasant tunes. Duodecimo.

Printed for J. WALSH, J. HARE and P. RANDAL. LONDON. 1708.

Mr. J. F. R. Stainer.

This book contains the earliest known version of the Easter Hymn. The music is engraved on copper plates, the words are printed from type.

BASSANI, GIOVANNI BATTISTA.—*Harmonia Festiva*. Being the Eighth Opera of Divine Motetts, for a single voice, with proper symphonies. Folio.

WILLIAM PEARSON. LONDON. [1710.]

Mr. A. H. Littleton.

WELDON, JOHN.—*Divine Harmony*. Six Select Anthems for a Voice alone, with a Thorow Bass for the Organ, Harpsicord, or Arch-Lute. . . . Very proper not only in private Devotion, but also for Choirs, where they may be Sung either by a Treble or Tenor. Folio.

J. WALSH and J. HARE. LONDON. [1720.]

Mr. A. F. Hill.

CROFT, WILLIAM.—*Musica Sacra* : or, Select Anthems in Score, consisting of 2, 3, 4, 5, 6, 7 and 8 Parts : To which is added, The Burial-Service, as it is now occasionally perform'd in Westminster-Abbey. Two vols. Folio.

JOHN WALSH. LONDON. 1724.

The Corporation of Manchester, from the Henry Watson Music Library.

On the title page of Vol. i. is written the name 'James Nares,' and on that of Vol. ii. 'Bern^d. Gates.'

GREENE, MAURICE.—Forty Select Anthems in score, composed for 1, 2, 3, 4, 5, 6, 7, and 8 Voices. Two vols. Folio.

J. WALSH. LONDON. 1743.

The Royal College of Music.

HANDEL, GEORGE FREDERIC.—Songs in the Messiah. Quarto.

J. WALSH. LONDON. [1763.]

Dr. W. H. Cummings.

The first printed edition of any portion of the 'Messiah.'

HANDEL, GEORGE FREDERIC.—Messiah : an Oratorio in Score, as it was originally perform'd, to which are added his additional alterations. Folio.

RANDALL and ABELL. LONDON. [1768.]

Dr. W. H. Cummings.

The first complete edition of the 'Messiah' in full score.

FIFTY DOUBLE AND SINGLE CHANTS, being the most favourite as perform'd at St. Paul's, Westminster, and most of the Cathedrals in England. Octavo.

CHARLES and SAMUEL THOMPSON. LONDON. [1769.]

Mr. J. S. Bumpus.

AYRTON, EDMUND.—An Anthem for Voices and Instruments, in score. Folio.

Sold at the Author's House. LONDON: [1788.]

Mr. J. Westrope.

This anthem—the exercise for the composer's degree of Doctor in Music—commencing 'Begin unto my God with timbrels,' was performed in St. Paul's Cathedral, July 28, 1784, the day of General Thanksgiving for the termination of the American Revolutionary War.

Secular Vocal Music.

a. English Madrigals.

WHYTHORNE, THOMAS.—Songes of three, fower, and fve Voyces.
. . . . the which Songes be of sundry sortes, that is to say,
some long, some short, some hard, some easie to be songe,
and some betwene both, also some solemne, and some pleasant
or merry, so that according to the skill of the singers (not
being musitians) and disposition or delite of the hearers, they
may find Songes for their contentation and liking.
Now newly published. Oblong quarto.

JOHN DAYE. LONDON. 1571.
Christ Church, Oxford.

This is the earliest collection of English Madrigals that it was possible to show in the Exhibition. In 1530, forty-one years earlier, W. de Worde printed a Collection of twenty English and Latin motets, songs, and instrumental pieces for three and four voices. This is only known by the Bassus and the first leaf of the Triplex, acquired by the British Museum in 1864. Each part bears on the title-page the name of the voice for which it is intended. On the verso is the list of contents. The composers are: Cornysh, Ashwell, Taverner, Gwynneth, Fayrfax, Cowper and Jones, with four anonymous pieces. After the list of the contents is the imprint: 'Anno dñi. m.cccc.xxx. Decimo die mensis Octobris.'

Triplex = 1 leaf.

Bassus = 45 leaves, 1 unnumbered + A—L, in fours.

BYRD, WILLIAM.—Psalmes, Sonets & songs of sadnes and pietie,
made into Musicke of fve parts. Quarto.

THOMAS EAST. LONDON. 1588.
Mr. A. H. Littleton.

See p. 64.

YONGE, NICHOLAS.—*Mvsica Transalpina*. Madrigales translated of foure, fiue and sixe parts, chosen out of diuers excellent Authors, with the first and second part of *La Verginella*, made by Maister *Byrd*, vpon Stanz's of *Ariosto* . . . and brought to speake English with the rest. Published by N. Yonge, in favour of such as take pleasure in Musick of voices. Quarto.

THOMAS EAST. LONDON. 1588.

Mr. A. H. Littleton.

BYRD, WILLIAM.—Songs of sundrie natures, some of grautie, and others of myrth, fit for all companies and voyces. Lately made and composed into Musicke of 3. 4. 5. and 6. parts. Quarto.

THOMAS EAST. LONDON. 1589.

Mr. A. H. Littleton.

WATSON, THOMAS.—The first sett, Of Italian Madrigalls Englished, not to the sense of the originall dittie, but after the affection of the Noate. There are also heere inserted two excellent Madrigalls of Master William Byrds, composed after the Italian vaine, at the request of the sayd Thomas Watson. Quarto.

THOMAS ESTE. LONDON. 1590.

Mr. A. H. Littleton.

The two madrigals by Byrd referred to in the title-page are two distinct settings of the words 'This sweet and merry month of May,' one for four voices, the other for six voices.

MORLEY, THOMAS.—Canzonets, or Little Short Songs to three Voyces. Quarto.

THO. EST. LONDON. 1593.

Dr. W. H. Cummings.

MUNDY, JOHN.—Songs and Psalmes composed into 3. 4. and 5. parts, for the vse and delight of all such as either loue or learne Musicke. Quarto.

THOMAS EST. LONDON. 1594.

Christ Church, Oxford.

MORLEY, THOMAS.—Madrigalls to Foure Voyces. The First Booke. Quarto. THOMAS EST. LONDON. 1594.

Mr. T. W. Taphouse.

MORLEY, THOMAS.—The First Booke of Balletts to five voyces. Quarto. THOMAS ESTE. LONDON. 1595.

The Royal College of Music.

MORLEY, THOMAS.—The First Booke of Canzonets to two voyces. Quarto. THOMAS ESTE. LONDON. 1595.

Mrs. Christie-Miller.

WHEELKES, THOMAS.—Madrigals to 3. 4. 5. & 6. voyces. Quarto. THOMAS ESTE. LONDON. 1597.

Dr. W. H. Cummings.

YONGE, NICHOLAS.—Musica Transalpina. The Second Booke of Madrigalles, to 5. & 6. voices : translated out of sundrie Italian Authors. Quarto. THOMAS ESTE. LONDON. 1597.

Sir August Manns.

KIRBYE, GEORGE.—The first set of English Madrigalls, to 4. 5. & 6. voyces. Quarto. THOMAS ESTE. LONDON. 1597.

Dr. W. H. Cummings.

MORLEY, THOMAS.—Canzonets Or Little Short Songs to foure voyces : Celected out of the best and approued Italian Authors. Quarto. PETER SHORT. LONDON. 1597.

Christ Church, Oxford.

MORLEY, THOMAS.—Canzonets, or Little Short Aers to fieve and sixe voices. Quarto. PETER SHORT. LONDON. 1597.

Dr. W. H. Cummings.

WILBYE, JOHN.—The First Set of English Madrigals to 3. 4. 5. and 6. voices. Quarto. THOMAS ESTE. LONDON. 1598.

The Royal College of Music.

MORLEY, THOMAS.—Madrigals to five voyces. Celected out of the best approued Italian Authors. Quarto.

THOMAS ESTE. LONDON. 1598.

Mrs. Christie-Miller.

FARMER, JOHN.—The First Set of English Madrigals: To Foure Voices. Quarto.

WILLIAM BARLEY. LONDON. 1599.

Mr. J. E. Matthew.

BENNET, JOHN.—Madrigalls to foure voyces newly published. . . . his first works. Quarto. WILLIAM BARLEY. LONDON. 1599.

Mr. T. W. Taphouse.

WEELKES, THOMAS.—Madrigals of 5. and 6. parts, apt for the Viols and voices. Quarto.

THOMAS ESTE. LONDON. 1600.

Mr. T. W. Taphouse.

MORLEY, THOMAS.—Madrigales. The Triumphes of Oriana, to 5. and 6. voices: composed by diuers seuerall aucthors Quarto.

THOMAS ESTE. LONDON. 1601.

The Royal College of Music.

The origin of 'The Triumphs of Oriana' is more or less a matter of conjecture. It may be said, however, that this famous collection doubtless owed its inception to the publication of an Italian work entitled 'Il Trionfo di Dori, descritto da diversi, Et posto in Musica, à Sei Voci da altrettanti Autori.' The earliest edition of this work was printed by Angelo Gardano at Venice in 1592. Complete copies of this edition are in the Liceo Musicale at Bologna and the Landesbibliothek at Cassel. 'Il Trionfo di Dori' contained twenty-nine madrigals by the same number of different authors and composers. They were written and composed in praise of a lady who is celebrated under the name of Doris, as each madrigal ends with the words 'Viva la bella Dori.'

The Italian collection appears to have formed a model for the twenty-five English madrigals in praise of Queen Elizabeth, otherwise 'Oriana,' and known as 'The Triumphs of Oriana.' The 'diuers seuerall aucthors,'

twenty-three in number, who contributed to this important publication included the greatest English composers of the day, with Thomas Morley as editor. With a few exceptions each madrigal ends with the couplet—

Then sang the Nymphs and Shepherds of Diana
Long live fair Oriana.

The words of the madrigals—which are anonymous and distinctly doggerel—abound with allusions to the beauty, virtue, grace, etc., of good Queen Bess.

CARLTON, RICHARD.—Madrigals to Fiue voyces. Quarto.

THOMAS MORLEY. LONDON. 1601.
The Royal College of Music.

ESTE, MICHAEL.—Madrigales to 3. 4. and 5. parts : apt for Viols and voices. Quarto.

THOMAS ESTE. LONDON. 1604.
Dr. W. H. Cummings.

BATESON, THOMAS.—The First Set of English Madrigales to 3. 4. 5. and 6. voices. Quarto.

THOMAS ESTE. LONDON. 1604
Christ Church, Oxford.

ALISON, RICHARD.—An Howres Recreation in Musicke, apt for Instrumentes and Voyces. Framed for the delight of Gentlemen and others which are wel affected to this qualitie, All for the most part with two trebles, necessarie for such as teach in priuate families, with a prayer for the long preservation of the King and his posteritie, and a thanksgiving for the deliveraunce of the whole estate from the late conspiracie. Quarto.

JOHN WINDET. LONDON. 1606.
Mr. Lionel Benson.

The author is described on the title-page as ‘Gentleman and practitioner in this Arte.’

ESTE, MICHAEL.—The Second Set of Madrigales to 3. 4. and 5. parts : apt for Viols and voices. Quarto.

JOHN WINDET. LONDON. 1606.
The Royal College of Music.

WHEELKES, THOMAS.—Ayeres or Phantasticke Spirites for three voices. Quarto.

WILLIAM BARLEY. LONDON. 1608.

Mr. T. W. Taphouse.

WHEELKES, THOMAS.—Balletts and Madrigals to fve voyces, with one to 6 voyces. Quarto.

THOMAS ESTE. LONDON. 1608.

Originally published in 1598.

Mr. Lionel Benson.

CROCE, GIOVANNI.—Mvsica Sacra to Sixe Voyces. Composed in the Italian tongue. Newly Englished. Quarto.

THOMAS ESTE. LONDON. 1608.

Mr. J. E. Matthew.

WILBYE, JOHN.—The Second Set of Madrigales to 3. 4. 5 and 6. parts, apt both four Voyals and Voyces. Quarto.

THOMAS ESTE alias SNODHAM, for JOHN BROWNE. LONDON. 1609.

Mr. Lionel Benson.

ESTE, MICHAEL.—The Third Set of Bookes, wherein are Pastorals, Anthemes, Neapolitanes, Fancies, and Madrigales to 5 and 6 parts, apt both for Viols and Voyces. Quarto.

THOMAS SNODHAM for MATTHEW LOWNES. LONDON. 1610.

The Corporation of Manchester, from the Henry Watson Music Library.

BYRD, WILLIAM.—Psalmes, Songs, and Sonnets : some solemne, others joyfull, framed to the life of the Words : Fit for Voyces or Viols of 3. 4. 5. and 6. Parts. Quarto.

THOMAS SNODHAM. LONDON. 1611.

Dr. W. H. Cummings.

GIBBONS, ORLANDO.—The First Set of Madrigals and Mottets of 5 parts : apt for Violls and Voyces. Quarto.

THOMAS SNODHAM. LONDON. 1612.

Mr. G. E. P. Arkwright.

WARD, JOHN.—The First Set of English Madrigals to 3, 4, 5 and 6 parts : apt both for Viols and Voyces. Quarto.

THOMAS SNODHAM. LONDON. 1613.

Mr. A. H. Littleton.

PILKINGTON, FRANCIS.—The First Set of Madrigals and Pastorals of 3. 4. and 5. parts. Quarto.

Printed for M. L., J. B., and T. S., the assignees
of WILLIAM BARLEY. LONDON. 1613.

The Corporation of Manchester, from the Henry Watson Music Library.

LICHFIELD, HENRY.—The First Set of Madrigals of 5 parts : apt both for Viols and Voyces. Quarto.

Printed for M. L., J. B., and T. S. LONDON. 1613.

The Corporation of Manchester, from the Henry Watson Music Library.

BATESON, THOMAS.—The Second Set of Madrigales to 3. 4. 5. and 6. parts. Apt for Viols and Voyces. Quarto.

THOMAS SNODHAM for MATTHEW LOWNES and JOHN BROWNE. LONDON. 1618.

Christ Church, Oxford.

ESTE, MICHAEL.—The Fourth Set of Bookes, wherein are Anthemes for Versus and Chorus, Madrigals, and Songs of other kindes, to 4. 5. and 6. parts : apt for Viols and Voyces. Quarto.

THOMAS SNODHAM for MATTHEW LOWNES and JOHN BROWNE. LONDON. 1618.

Christ Church, Oxford.

TOMKINS, THOMAS.—Songs of 3. 4. 5. and 6. parts. Quarto.

Printed for MATTHEW LOWNES, JOHN BROWNE, and

THOMAS SNODHAM. LONDON. [1622.]

The Corporation of Manchester, from the Henry Watson Music Library.

PILKINGTON, FRANCIS. — The Second Set of Madrigals and Pastorals, of 3. 4. 5. and 6. parts : apt for Violls and Voyces. Quarto.

THOMAS SNODHAM for M. L. and A. B. LONDON. 1624.

The Corporation of Manchester, from the Henry Watson Music Library.

HILTON, JOHN.—Ayres, or Fa Las for three voyces. Quarto.

HUMFREY LOWNES for GEORGE LATHAM. LONDON. 1627.

Christ Church, Oxford.

P., M. [PEERSON, MARTIN.] — Mottects, or Grave Chamber Musique, containing Songs of five parts of severall sorts, some ful, and some Verse and Chorus. But all fit for Voyces and Vials, with an Organ Part; which for want of Organs may be performed on Virginals, Base-Lute, Bandora, or Irish Harpe. Quarto.

WILLIAM STANSBY. LONDON. 1630.
Christ Church, Oxford.

PORTER, WALTER.—Madrigales and Ayres. Of two, three, foure, and five Voyces, with the continued Base, with Toccatos, Sinfonias, and Rittornollos to them. After the manner of Consort Musique. To be performed with the Harpesechord, Lutes, Theorbos, Base Violl, two Violins, or two Viols. Quarto.

WILLIAM STANSBY. LONDON. 1632.
Mrs. Christie-Miller.

ESTE, MICHAEL.—The Seventh Set of Bookes, Wherein are Duos for two Base Viols, so composed, though there be but two parts in the eye, yet there is often three or foure in the eare. Also Fancies of 3 parts for two treble Viols and a Base Violl: so made as they must be plaid and not sung. Lastly Ayerie Fancies of 4 Parts that may be as well sung as plaid. Lately set out by Michael Este. Quarto.

Printed for WILLIAM STANSBY and GEORGE LATHAM. LONDON. 1638.
The Royal College of Music.

Dedicated 'To the truely noble lover of learning and patron of arts Sir Christopher Hatton.' The 'Fancies of 4 Parts' are thus quaintly entitled:

18. Name right your notes.
19. Sing this as that.
20. Some alteration.
21. A re the first.
22. A re the second.
23. A re the third.

24. Not over long.
25. Somewhat short.
26. Softly at last.
27. Play not too fast.
28. The last but one.
29. This and no more.

b. Italian Madrigals.

IL PRIMO LIBRO DE MADRIGALI A QUATRO VOCI, de diversi Autori a Notte negre, Con la sua giunta, Nouamente ristampati, & corretti. Oblong quarto. HIERONYMUS SCOTUS. VENICE. 1550.

Mr. A. H. Littleton.

Contains 38 Madrigals by Berchem, Festa, Archadelt, Ferrabosco, Naich, and other composers.

RORE, CIPRIANO.—Il Primo Libro delle Fiamme Vaghi et dilettevoli Madrigali . . . a Qvattro et a Cinque Voci. Quarto.

L' herede di GIROLAMO SCOTTO. VENICE. 1576.

First published in 1569.

Mr. J. E. Matthew.

MARENZIO, LUCA.—Il Primo Libro de Madrigali a Cinque Voci. Quarto.

GIACOMO VINCENZI & RICCIARDO AMADINO. VENICE. 1586.

The Royal College of Music.

VECCHI, HORATIO.—Madrigali a Cinque Voci. Libro Primo. Quarto.

ANGELO GARDANO. VENICE. 1589.

The Royal College of Music.

MARENZIO, LUCA.—Il Sesto Libro de Madrigali a Sei Voci. Quarto.

ANGELO GARDANO. VENICE. 1595.

Mr. J. E. Matthew.

PHILIPS, PIETRO.—Il Primo Libro de Madrigali a Sei Voci. Quarto.

PIETRO PHALESIO. ANTWERP. 1596.

Mr. G. E. P. Arkwright.

CROCE, GIOVANNI.—Mvsica Sacra to Sixe Voyces. Composed in the Italian tongue. Newly Englished. Quarto.

THOMAS ESTE. LONDON. 1608.

Mr. J. E. Matthew.

CROCE, GIOVANNI.—Madrigali a Cinque Voci. Quarto.

PIETRO PHALESIO. ANTWERP. 1615.

The Royal College of Music.

MONTEVERDE, CLAUDIO.—Il Quinto Libro de Madrigali a Cinque Voci. Quarto.

BARTHOLOMEO MAGNI. VENICE. 1620.

Mr. J. E. Matthew.

MONTEVERDE, CLAUDIO.—Il Primo Libro de Madrigali a Cinque Voci. Quarto.

BARTHOLOMEO MAGNI. VENICE. 1621.

Mr. J. E. Matthew.

ARCHADELT, JACQUES.—Il Primo Libro de Madrigali A Quattro Voci. Quarto.

ANDREA FEI. BRESCIA. 1643.

Mr. J. E. Matthew.

c. Ayres, for Voices and Instruments.

DOWLAND, JOHN.—The Second Booke of Songs or Ayres, of 2. 4. and 5. parts : with Tableture for the Lute or Orpherian, with the Violl de Gamba. Folio.

THOMAS ESTE, the Assigne of THOMAS MORLEY. LONDON. 1600.

Dr. W. H. Cummings.

ROSSETER, PHILIP.—A Booke of Ayres, Set foorth to be song to the Lute, Orpherian, and Base Violl. Folio.

PETER SHORT. LONDON. 1601.

Mrs. Christie-Miller.

The first portion of this collection consists of nineteen songs composed by Thomas Campion.

DOWLAND, JOHN.—The Third and Last Booke of Songs or Aires. Newly composed to sing to the Lute, Orpharion, or Viols, and a dialogue for a base and meane Lute, with five voyces to sing thereto. Folio.

P. S. for THOMAS ADAMS. LONDON. 1603.

The Royal College of Music.

PILKINGTON, FRANCIS.—The First Booke of Songs or Ayres of 4 parts: with Tableture for the Lute or Orpherian, with the Violl de Gamba. Folio.

THOMAS ESTE. LONDON. 1605.

Mr. G. E. P. Arkwright.

BARTLET, JOHN.—A Booke of Ayres with a Triplicite of Musicke, whereof the First Part is for the Lute or Orpharion, and the Viole de Gambo, and 4 Partes to sing. Folio.

JOHN WINDET for JOHN BROWNE. LONDON. 1606.

Mrs. Christie-Miller.

COPRARIO, JOHN.—Funeral Teares for the death of the Right Honorable the Earle of Devonshire: figured in seaven songs (for voice, lute and bass-viol). Folio.

JOHN WINDET for JOHN BROWNE. LONDON. 1606.

Mr. G. E. P. Arkwright.

DANYEL, JOHN.—Songs for the Lute Viol and Voice. Folio.

Printed by T. E. for THOMAS ADAMS. LONDON. 1606.

Mr. G. E. P. Arkwright.

FORD, THOMAS.—Musicke of Svndrie Kindes, Set forth in two Bookes. The first whereof are, Aires for 4 Voices to the Lute, Orpharion, or Basse-Viol. Folio.

JOHN WINDET for JOHN BROWNE. LONDON. 1607.

The Glasgow and West of Scotland Technical College.

This collection contains the original setting of 'Since first I saw your face.'

JONES, ROBERT.—A Muscall Dreame, or the Fourth Booke of Ayres. Folio.

Assignes of WILLIAM BARLEY. LONDON. 1609.

The Glasgow and West of Scotland Technical College.

FERRABOSCO, ALFONSO.—Ayres. Folio.

T. SNODHAM for JOHN BROWNE. LONDON. 1609.

The Royal College of Music.

Autograph of the author on the title-page.

DOULAND, ROBERT.—A Mvsicall Banqvēt. Furnished with varietie of delicious Ayres, Collected out of the best Authors in English, French, Spanish, and Italian. Folio.

THOMAS ADAMS. LONDON. 1610.

Mr. J. E. Matthew.

The 'best Authors' referred to in the title are: Daniel Batcheler, John Dowland, Robert Hales, Anthony Holborne, and Richard Martin.

CORKINE, WILLIAM.—Ayres, to sing and play to the Lute and Basse Violl. With Pavins, Galliards, Almaines, and Corantos for the Lyra Violl. Folio.

W. STANSBY for JOHN BROWNE. LONDON. 1610.

The Glasgow and West of Scotland Technical College.

CAMPION, THOMAS. — Two Bookes of Ayres. The First Contayning Diuine and Morall Songs: The Second, Light Conceits of Louers. To be sung to the Lute and Viols, in two, three, and foure Parts: or by one Voyce to an Instrument. Folio.

THOMAS SNODHAM for MATTHEW LOWNES and J. BROWNE. LONDON. [1610.]

Mrs. Christie-Miller.

CAMPION, THOMAS.—The Third and Fourth Booke of Ayres: Composed . . . So as they may be expressed by one Voyce, with a Violl, Lute, or Orpharion. Folio.

THOMAS SNODHAM. LONDON. [1612.]

Mrs. Christie-Miller.

CORKINE, WILLIAM.—The Second Booke of Ayres. Some to Sing and Play to the Base-Violl alone: Others, to be sung to the Lute and Base Violl. Folio.

Printed for M. L., J. B., & T. S. LONDON. 1612.

Mrs. Christie-Miller.

COPRARIO, JOHN.—Songs of Mourning : Bewailing the untimely death of Prince Henry. Worded by Tho. Campion, and set forth to bee sung with one voyce to the Lute or Violl. Folio.

JOHN BROWNE. LONDON. 1613.

Mr. G. E. P. Arkwright.

LEIGHTON, SIR WILLIAM.—The Teares or Lamentacions of a sorrowfull Sovle : Composed with Musically Ayres and Songs, both for Voyces and divers Instruments. . . . And all Psalmes that consist of so many feete as the fiftieth Psalme, will goe to the foure partes for Consort. Folio.

WILLIAM STANSBY. LONDON. 1614.

The Royal College of Music.

The composers who contributed to this work were William Byrd, Dr. John Bull, John Milton, John Dowland, John Ward, John Coperario, Orlando Gibbons, Thomas Lupo, Robert Jones, John Wilbye, Timolphus Thopul, Edmund Hooper, Thomas Forde, Francis Pilkington, Robert Johnson, Nathaniel Giles, Robert Kendersley, Martin Pearson, Alfonso Ferrabosco, and Thomas Weelkes. Some of the compositions have parts for the lute, etc., in tablature.

AYRES MADE BY SEVERALL AUTHORS and sung in the Maske at the Marriage of the Right Honourable Robert Earle of Somerset and the Right Noble Lady Frances Howard. Set forth to the Lute and Base Violl. Quarto.

LAURENCE LISLE. LONDON. 1614.

These Ayres are appended to 'The Description of a Maske . . . written by Thomas Campion.' They are five in number, three by 'Mr. Coprario,' one by Nicholas Lanier, and one by Thomas Campion himself.

Mr. G. E. P. Arkwright.

MASON, GEORGE, AND EARSDEN, JOHN.—The Ayres that were sung and played, at Brougham Castle in Westmerland, in the Kings Entertainment : Giuen by the Right Honourable the Earle of Cumberland, and his Right Noble Sonne the Lord Clifford. Folio.

THOMAS SNODHAM, LONDON. 1618.

Mrs. Christie-Miller.

ATTEY, JOHN.—The First Booke of Ayres of foure parts, with Tableture for the Lute. Folio.

THOMAS SNODHAM. LONDON. 1622.

Mrs. Christie-Miller.

FILMER, EDWARD. — French Court Ayres with their Ditties Englished of 4 and 5 parts. Folio.

W. STANSBY. LONDON. 1629.

Christ Church, Oxford.

SELECT MUSICALL AYRES, AND DIALOGUES, For one and two Voyces, to sing to the Theorbo, Lute, or Basse Violl. Composed by John Wilson, Charles Colman, Doctours of Musick. Henry Lawes, William Webb, Gentlemen. Two Books. Folio.

Printed for JOHN PLAYFORD. LONDON. 1652.

The Royal College of Music.

SELECT MUSICALL AYRES AND DIALOGUES, in Three Bookes. (2nd edition.) Folio.

T. H. for JOHN PLAYFORD. LONDON. 1653.

Mr. John Charrington.

SELECT AYRES AND DIALOGUES for One, Two and Three Voyces, to the Theorbo-Lute or Basse-Viol. (3rd Edition.) Folio.

W. GODBID for JOHN PLAYFORD. LONDON. 1659.

Mr. J. F. R. Stainer.

LAWES, HENRY.—Ayres and Dialogues for One, Two, and Three Voyces. Three Books. Folio.

T. H. for JOHN PLAYFORD. LONDON. 1653-55-58.

The Royal College of Music.

Portrait of the composer on titles of 1st and 2nd books.

WILSON, DR. JOHN.—Cheerfull Ayres or Ballads. First composed for one single Voice and since set for three Voices. Oblong quarto.

W. HALL for RIC. DAVIS. OXFORD. 1660.

Mr. J. F. R. Stainer.

The author refers to the shortcomings of the printer, an Oxford man, in the following terms : ' This being the first Essay (for ought we understand) of printing Musick that ever was in *Oxford*, and the Printers being unacquainted with such Work, hath occasioned the faults hereafter mentioned, in this single Book, the greater number whereof are the omission of Moods, which are supplied in the other two Parts, and will be easily mended with a pen in this. The consideration of what is here premised, with assurance that the other two Parts are more correct, and a promise of better care in what shall issue from this Presse for the future will (doubtlesse with unprejudic'd Persons) procure pardon for the present Errata.'

FORBES, JOHN.—Cantus, Songs and Fancies. To Thre, Foure, or Five Parties, both apt for Voices and Viols. With a briefe Introduction of Musick, As is taught in the Musick-Schole of Aberdene, by T. D. [Thomas Davidson]. Oblong quarto.

JOHN FORBES. ABERDEEN. 1662.

Mrs. Christie-Miller.

The only copy known : formerly in the library of George Chalmers.

So far as at present known this is the only collection of secular music printed in Scotland during the 17th century. The three editions of the work differ slightly in their contents. Six of the songs in the first edition (1662) are omitted in the others. In the second edition (1666) three songs are added, which again are omitted in the third edition (1682), their place being taken by the ' Italian-Songs and New English-Ayres.'

Although published in Scotland the work contains no distinctively *Scottish* music. The tunes have nothing in common with the lively popular airs

found in the Skene and other manuscripts of the same century. Of the fifty-five melodies twenty are the cantus parts of English madrigals, including Morley's 'Now is the month of Maying.' Most of the others are still older, including the old settings of some of the Earl of Surrey's poems.

As stated in the titles of the first and second editions, the 'introduction to musick' is by Thomas Davidson, who held the office of Master of the Musick School of Aberdeen. This was one of the most famous of the old Scottish 'Song-schules.' It was in existence for nearly 300 years, the earliest recorded appointment of a Master being in 1483 and the latest in 1740.

FORBES, JOHN.—Cantus, Songs and Fancies. Second Edition, Corrected and Enlarged. Oblong quarto.

JOHN FORBES. ABERDEEN. 1666.

The Corporation of Manchester, from the Henry Watson Music Library.

FORBES, JOHN.—Cantus, Songs and Fancies. 3rd Edition, much Enlarged and Corrected. Oblong quarto.

JOHN FORBES. ABERDEEN. 1682.

Mr. T. W. Taphouse.

This edition of the work has a second title-page as follows :

Cantus, | Songs and Fancies, | To severall Musically Parts. | Both apt for
Voices and Viols. | With a brief Introduction to Musick, As is taught into
the | Musick-School of Aberdeen. | The Third Edition, Exactly Corrected
and Enlarged. | Together also, | With several of the choisest Italian-Songs,
and New Eng- | lish-Ayres, all in three parts, (*Viz.*) Two Treebles and a
Bass. | *Most pleasant and delightfull for all Humours.* |

Aberdeen, | Printed by *John Forbes*, Printer to the Ancient City | of
Bon-Accord, *Anno Dom.* 1682. |

KING, WILLIAM.—Poems of Mr. Cowley and others, composed into Songs and Ayres, with a Thorough Basse to the Theorbo, Harpsicon, or Basse-Violl. Folio.

WILLIAM HALL. OXFORD. 1668.

The Royal College of Music.

LAWES, HENRY.—The Treasury of Musick. Containing Ayres and Dialogues to sing to the Theorbo Lute or Basse Viol. Composed by Henry Lawes and other eminent masters. In Three Books. Folio.

W. GODBID for JOHN PLAYFORD. LONDON. 1669.
Mr. A. F. Hill.

CHOICE AYRES, SONGS, AND DIALOGUES to sing to the Theorbo-Lute or Bass-Viol. Composed by several Gentlemen of His Majestie's Musick, and others. Folio.

JOHN PLAYFORD. LONDON. 1676.
The Royal College of Music.

Book i., with the rare separately-paged sheet entitled 'The Ariel's Songs in the Play call'd The Tempest.'

BOWMAN, HENRY.—Songs, for one, two & three voices to the Thorow-Bass. With some short Symphonies. Collected Out of some of the Select Poems of the Incomparable Mr. Cowley, and others. Folio.

THOMAS BOWMAN. OXFORD. 1678.
Mr. A. H. Littleton.

Engraved plates.

PURCELL, HENRY.—Orpheus Britannicus. A Collection of all the Choicest Songs for One, Two, and Three Voices, composed by Mr. Henry Purcell. Together, with such Symphonies for Violins or Flutes, as were by him design'd for any of them : and a Through-Bass to each Song, figur'd for the Organ, Harpsichord, or Theorbo-Lute. 2 vols. Folio.

J. HEPTINSTALL for HENRY PLAYFORD. LONDON. 1698-1702.
Mr. R. E. Brandt.

Portrait of the composer, after Closterman, engraved by R. White.

BLOW, DR. JOHN.—*Amphion Anglicus*. A Work of many Compositions, for One, Two, Three and Four Voices : With several *Accompagnements* of Instrumental Musick ; and a Thorow-Bass to each Song : figur'd for an Organ, Harpsichord, or Theorboe-Lute. Folio.

WILLIAM PEARSON. LONDON. 1700.

Portrait of the composer engraved by R. White. *Mr. R. E. Brandt.*

PURCELL, DANIEL.—Six Cantatas for a Voice, with a Through Bass, two of which are accompanied with a Violin. Compos'd after the Italian manner. Folio.

Engraved on copper plates by T. CROSS: Printed for J. CULLEN.

LONDON. [1710?]

Mr. A. F. Hill.

DE LABORDE, JEAN BENJAMIN.—*Choix de Chansons mises en musique*. Illustrated throughout. Octavo.

DE LORMEL. PARIS. 1773.

See note on p. 19.

Mr. A. H. Littleton.

DR. HAYDN'S vi Original Canzonettas for the Voice, with an accompaniment for the Piano Forte. Folio.

Printed for the Author and sold by him at No. 1, Bury Street, St. James's.

LONDON. [1794.]

Mr. A. F. Hill.

Haydn's autograph signature on title-page : an engraved portrait, 'd'après le Tableau Original appartenant au Prince Esterhazy,' inserted.

d. *Miscellaneous.*

NIGER, FRANCISCUS.—*Grammatica Brevis*. Quarto.

THEODORUS FRANCUS. VENICE. 1480.

See note on p. 14.

Mr. A. H. Littleton.

VERARDUS, MARCELLINUS.—*Caesenatis Elegia*. Octavo.

EUCHARIUS SILBER alias FRANCK. ROME. 1493.

See note on p. 15.

Mr. A. H. Littleton.

TRITONIUS, PETRUS.—Melopoiaë sive Harmoniaë Tetracenticaë super xxii genera carminum Heroicorum Elegiacorum & Lyricorum ecclesiasticorum hymnorum. Folio.

ERHARDUS OGLIN. AUGSBURG. [1507.]

See note on p. 12.

Mr. A. H. Littleton.

CHELIDONIUS, BENEDICTUS.—Voluptatis cum Virtute disceptatio. Quarto.

JOANNES SINGRENIUS. VIENNA. 1515.

The Glasgow and West of Scotland Technical College.

Title-page missing.

This is a play containing three pieces of vocal music in four parts. It was performed by knights and nobles in the year 1515, in the presence of the Archduchess Marie, the betrothed of King Louis II. of Hungary.

GERVAISE, CLAUDE.—Quart Livre contenant xxvi Chansons Musicales à troys parties. Oblong quarto.

PIERRE ATTAIGNANT. PARIS. 1550.

Mr. A. H. Littleton.

WÆLRENT, HUBERT.—Symphonia Angelica di diversi excellentissimi mvfici a iiii, v et vi voci. Quarto.

PIETRO PHALESIO. ANTWERP. 1590.

The Royal College of Music.

PERI, JACOPO.—Le Mvsiche sopra L' Euridice del Sig. Ottavio Rinuccini. Folio.

GIORGIO MARESCOTTI. FLORENCE. 1600.

The first modern opera ever printed.

Mr. J. E. Matthew.

Another copy, also note, on p. 17.

RINUCCINI, OTTAVIO.—L' Euridice. Quarto.

COSIMO GIUNTI. FLORENCE. 1600.

Mr. J. E. Matthew.

Original word-book of Peri's opera.

RINUCCINI, OTTAVIO.—*La Dafne d'Ottavio Rinuccini, Rappresentata alla Sereniss. Gran Duchessa di Toscana Dal Signor Iacopo Corsi. Quarto.* GIORGIO MARESCOTTI. FLORENCE. 1600.

Mr. J. E. Matthew.

An original word-book of the first opera ever produced. The performance took place in 1597 at the Palazzo Corsi, and the music was composed by Jacopo Peri, who afterwards wrote 'Euridice,' with some assistance from Giulio Caccini. The music was never printed, with the exception of a few fragments included by Caccini in his 'Nuove Musiche' (Florence, 1602).

RAVENSCROFT, THOMAS.—*Pammelia. Musicks Miscellanie: or, Mixed Varietie of Pleasant Roundelayes, and delightfull Catches of 3. 4. 5. 6. 7. 8. 9. 10. Parts in one. Quarto.*

WILLIAM BARLEY for R. B. and H. W. LONDON. 1609.

The Royal College of Music.

RAVENSCROFT, THOMAS.—*Deuteromelia: or The Second part of Musicks melodie, or melodious Musicke, of Pleasant Roundelaies; K. H. mirth, or Freemens Songs, and such delightfull Catches. Quarto.* THOMAS ADAMS. LONDON. 1609.

Mr. J. E. Matthew.

RAVENSCROFT, THOMAS.—*Melismata. Musicall Phansies. Fitting the Court, Citie, and Covntry Hvmours. To 3. 4. and 5. Voyces. Quarto.*

WILLIAM STANSBY for THOMAS ADAMS. LONDON. 1611.

Mr. J. E. Matthew.

PLAYFORD, JOHN.—*A Musicall Banquet, Set forth in three choice Varieties of Musick. (i. Lessons for the Lira Viol; ii. Allmans, Corants, and Sarabands for one Treble and Basse Viol; iii. Catches or Rounds.) Oblong quarto.*

T. H. for JOHN BENSON and JOHN PLAYFORD. LONDON. 1651.

Mrs. Christie-Miller.

Playford's second publication. The only other copy known is in the Douce Collection at the Bodleian Library, Oxford. Playford's first publication was 'The English Dancing Master,' see p. 106.

HILTON, JOHN. — Catch that Catch can, or A choice Collection of Catches, Rounds and Canons for 3 or 4 Voyces. Oblong.

Printed for JOHN BENSON and JOHN PLAYFORD. LONDON. 1652.

The Royal College of Music.

DAVENANT, SIR WILLIAM.—The Siege of Rhodes, made a Representation by the Art of Prospective in Scenes, and the story sung in Recitative Musick at the back part of Rutland-House in the upper end of Aldersgate-street, London.

Quarto.

F. M. for HENRY HERRINGMAN. LONDON. 1656.

Dr. W. H. Cummings.

Word-book of the first English Opera. It consists of 41 pages, the last giving the names of the performers and composers. The vocal music was composed by Henry Lawes, Matthew Lock, and Captain Henry Cooke; the instrumental by Dr. Charles Colman and Mr. George Hudson. The music was never printed.

DAVENANT, SIR WILLIAM.—The First Day's Entertainment at Rutland House, by Declamations and Musick. Duodecimo.

J. M. for H. HERRINGMAN. LONDON. 1657.

Dr. W. H. Cummings.

This consists of long speeches, interspersed with instrumental music and an occasional song. The music—composed by Dr. Charles Colman, Captain Henry Cooke, Mr. Henry Lawes, and Mr. George Hudson—was never printed.

DAVENANT, SIR WILLIAM.—The Siege of Rhodes. The First and Second Part; As they were lately represented at His Highness the Duke of York's Theatre in Lincolns-Inne Fields. The First Part being lately Enlarg'd. Quarto.

Printed for HENRY HERRINGMAN. LONDON. 1670.

Dr. W. H. Cummings.

There is a second title-page to Part 2. The entire book consists of 101 pages. There is no list of performers nor composers.

LOCK, MATTHEW.—The English Opera ; or the Vocal Musick in Psyche, with the Instrumental therein intermix'd ; to which is adjoyned the instrumental musick in The Tempest. Quarto.

T. RATCLIFFE and N. THOMPSON for the Author. LONDON. 1675.

Mr. J. E. Matthew.

The first operatic music printed in England.

PURCELL, HENRY.—A Musical Entertainment perform'd on November xxii., 1683 ; it being the Festival of St. Cecilia, a great Patroness of Music, whose name is Annually honour'd by a public Feast made on that day by the Masters and Lovers of Music, as well in England as in Foreign parts. Quarto.

J. PLAYFORD, JUNIOR, for JOHN PLAYFORD and JOHN CARR. LONDON. 1684.

The Royal College of Music.

Full score. Words by Christopher Fishburn. The music consists of an introductory symphony, solos, and choruses, with accompaniments for strings only.

The Preface or Dedication reads :

To the Gentlemen of the Musical Society, and particularly the Stewards for the year ensuing ; William Bridgman, Esq., Nicholas Staggs, Doctor in Music, Gilbert Dolben, Esq., and Mr. Francis Forcer.

Gentlemen, your kind Approbation and benignant Reception of the performance of these musical compositions on St. Cecilia's day, by way of Gratitude demand this Dedication ; which likewise furnishes the Author with an opportunity of letting the World know the Obligation he lies under to you ; and that he is to all Lovers of Music, A real Friend and Servant,

HENRY PURCELL.

BLOW, DR. JOHN.—A Second Musical Entertainment, perform'd on St. Cecilia's day, November xxii., 1684. Quarto.

JOHN PLAYFORD for JOHN CARR. LONDON. 1684.

The Royal College of Music.

PURCELL, HENRY.—A Fool's Preferment ; or, The Three Dukes of Dunstable. A Comedy . . . written by Mr. D'urfey. Together, with all the Songs and Notes to 'em. Quarto.

JOS. KNIGHT and FRA. SAUNDERS. LONDON. 1688.

The Royal College of Music.

PURCELL, DANIEL.—The Single Songs, with the Dialogue, sung in the New Opera call'd Brutus of Alba, or, Augusta's Triumph. Folio.

J. HEPTINSTALL for HENRY PLAYFORD and SAMUEL SCOTT. LONDON. 1696.

The Royal College of Music.

WAGENSEIL, JOHANN CHRISTOPHER.—De Sacri Rom. Imperii Libera Civitate Noribergensi Commentatio. Accedit, de Germaniae Phonascorum, von der Meister-singer origine, præstantia, vtilitate, et institutis, sermone vernaculo liber. Quarto.

WILHELM KOHLES. ALTDORF. 1697.

Mr. Herbert Thompson.

At p. 433 is a second title, to the Appendix :—'Johann Christof Wagenseils Buch von Der Meister-Singer Holdseligen Kunst.' Wagner made large use of the Appendix in finding materials for his opera 'Die Meistersinger von Nürnberg.' At p. 515 is given a list of 12 famous Nürnberg masters, each of whom was adopted by Wagner for his *dramatis personæ*. At p. 517 is an account of Hannss Sachs; at p. 518 the Tablatur is described, and at p. 521 are words which Wagner has turned into verse for Act I. Page 534 begins with a long list of Tones, several of which Wagner mentions; at p. 541 the arrangements in St. Katherine's Church for a meeting of the Mastersingers are minutely described, exactly as they appear in Act I.; and opposite to p. 554 four 'Crowned Tones' are given, the first of which Wagner has adopted as one of his Mastersinger's motives.

[DESTOUCHES, ANDRÉ.]—Amadis de Grèce. Tragédie en musique. Second edition. Oblong quarto.

CHRISTOPHE BALLARD. PARIS. 1699.

Mr. William Saunders.

THE BIRD FANCYER'S DELIGHT, or Choice Observations and Directions concerning the Teaching of all sorts of Singing Birds after the Flagelet and Flute. Oblong duodecimo.

J. WALSH and J. HARE. LONDON. [1700.]

Mr. J. F. R. Stainer.

A very early publication of Walsh's. Engraving of a recorder on the title-page. The book consists of an explanation of the Gamut and fifteen pages of tunes suitable to be taught to all manner of birds, such as 'A proper tune for a Linnet.' The music is in tablature for a flute or flageolet, as well as in the ordinary staff notation.

ARIOSTI, ATTILIO.—Six Italian Cantatas in score and Six Lessons for the Viol d'Amore, dedicated 'Alla Maestà di Giorgio, Rè Della Gran Britagna.' Folio.

LONDON. [1719.]

Mr. A. F. Hill.

Published without title or composer's name. At the end of the dedication are inserted the composer's initials A. A. and an engraved portrait in mezzotint by Simon, 1719, after the painting by F. Seeman, junr., inserted.

HANDEL, GEORGE FREDERICK.—Julius Cæsar : an Opera. Compos'd by G. Frederick Handel, of London, Gent. Octavo.

J. CLUER. LONDON. [1725.]

Mr. J. F. R. Stainer.

GAY, JOHN.—The Beggar's Opera. . . . To which is added the music engrav'd on copper-plates. Octavo.

JOHN WATTS. LONDON. 1728.

Mr. W. B. Horner.

THESAURUS MUSICUS.—A Collection of two, three, and four Part Songs, set to Musick by the most Eminent Masters. Folio.

JOHN SIMPSON. LONDON. [1740.]

Dr. W. H. Cummings.

Containing the earliest known version of the National Anthem.

THESAURUS MUSICUS.

[1745.]

Dr. W. H. Cummings.

A later edition, with alterations in both words and music of the National Anthem.

THESAURUS MUSICUS.

[1746.]

A third edition, with a slight alteration in the words only. The title-pages of all three editions are identical.

Dr. W. H. Cummings.

Ghedrukt te Londen, by Jan Dape
voorden boosleyden Quersetter, 21. Junii 1561.

Cum Gratia & Priuilegio Regiæ
Majestatis, per septennium.

JOHN DAY'S DEVICE, FROM JAN UTENHOVE'S 'HONDERT PSALMEN DAVIDS.' 1561.

(See p. 62.)

e. **Song Books from the collection of the late**

Sir John Stainer.*

Lent by *Mr. J. F. R. Stainer.*

LAWES, HENRY.—Ayres and Dialogues, for one, two, and three voyces. Book i. Folio.

T. H. for JOHN PLAYFORD. LONDON. 1653.

SELECT AYRES AND DIALOGUES for One, Two, and Three Voyces ; to the Theorbo-Lute or Basse-Viol. Folio.

W. GODBID for JOHN PLAYFORD. LONDON. 1659.

RUMP ; or, an exact Collection of the Choycest Poems and Songs relating to the late Times. Octavo.

Printed for HENRY BROME and HENRY MARSH. LONDON. 1662.

CHOICE AYRES, SONGS AND DIALOGUES to sing to the Theorbo-Lute or Bass-Viol. Vol. i. Newly reprinted with large additions. Folio.

W. GODBID for JOHN PLAYFORD. LONDON. 1676.

THE THEATER OF MUSIC : or, a Choice Collection of the newest and best Songs sung at the Court and Public Theaters. 4 Books. Folio.

J. PLAYFORD for HENRY PLAYFORD. LONDON. 1685.

* A favourite hobby of the late Sir John Stainer was the collection of old English Song Books. In 1891 he published a catalogue of about 750 books that he had collected, and in the remaining ten years of his life these numbers were nearly doubled. The books exhibited were very fairly representative of the collection, which extends, it will be seen, over about two centuries, from 1653 to 1840.—J. F. R. S.

THE BANQUET OF MUSICK, or a Collection of the newest and best Songs sung at Court and at Publick Theatres. Book i. Folio.
E. JONES for HENRY PLAYFORD. LONDON. 1688.

THESAURUS MUSICUS : being a collection of the newest Songs performed at His Majesties Theatres. Book i. Folio.
J. HEPTINSTALL for JOHN HEDGEBUTT. LONDON. 1693.

A COLLECTION OF LOYAL SONGS, all written since 1678. To which is added, The Notes set by several masters of musick. 4th Ed. Duodecimo. RICHARD BUTT. LONDON. 1694.

DELICIAE MUSICAE, being a Collection of the newest and best songs sung at Court and at the Publick Theatres. Vol. i. Folio.
J. HEPTINSTALL for HENRY PLAYFORD. LONDON. 1696.

THE WHOLE VOLUME compleat intituled The Monthly Masks of Vocal Musick, containing all the choicest songs &c. for the year 1704. Folio. I. WALSH. LONDON. [1704.]

READING, JOHN.—A Book of New Songs, after the Italian manner. Folio. Printed for y^e Author. LONDON. [1710.]

DIAMONDS CUT DIAMONDS, or a cheap way of entertaining the Town, being a choice collection of 52 diverting new songs. The words and music by Mr. Carey, and 50 blunders in the cards corrected. Duodecimo. D. WRIGHT. LONDON. [1720.]

A POCKET COMPANION FOR GENTLEMEN AND LADIES. Being a Collection of the finest Opera Songs and Airs, in English and Italian. 2 vols. Vol. i., small Quarto; Vol. ii., Octavo. J. CLUER. LONDON. [1724.]

LEVERIDGE, RICHARD.—A Collection of Songs, with the Musick.
2 vols. Octavo.

Engraved and printed for the Author. LONDON. 1727.

THE BRITISH MUSICAL MISCELLANY ; or, The Delightful Grove.
Being a collection of celebrated English and Scotch Songs.
Vol. i. Quarto. J. WALSH. LONDON. [1735.]

BICKHAM, GEORGE, JUN^R.—The Musical Entertainer. 2 vols.
Folio. CHARLES CORBETT. LONDON. [1737.]

THE UNIVERSAL MUSICIAN : OR, SONGSTER'S DELIGHT. Consisting
of the most celebrated English and Scotch Songs, Favourite
Cantata's, &c. Vol. i (all published). Octavo.
Printed for WILLIAM LOYD. LONDON. 1738.

CAREY, HENRY.—The Musical Century, in One Hundred English
Ballads. 2nd ed. Two vols. in one. Portrait. Folio.
Printed for the AUTHOR. LONDON. 1740.

UNIVERSAL HARMONY ; OR, THE GENTLEMAN AND LADIE'S SOCIAL
COMPANION. Consisting of English and Scots Songs,
Cantatas, &c. Quarto.
Printed for J. NEWBERY. LONDON. 1745.

CALLIOPE ; OR, ENGLISH HARMONY. A Collection of the most
celebrated English and Scots Songs. Vol. 2. Octavo.
HENRY ROBERTS. LONDON. [1745.]

AMARYLLIS. Being a collection of such songs as are most in
vogue. Quarto.
Published by JOHN TYTHER and M. COOPER. LONDON. 1746.

THE MUSES BANQUET ; OR, A PRESENT FROM PARNASSUS. Being a collection of such English and Scots Songs as are well worth preserving. 2 vols. Duodecimo.

C. MICKLEWRIGHT, for T. CARNAN, London, and
B. COLLINS, Salisbury. *READING*. 1752.

CLIO AND EUTERPE ; OR, BRITISH HARMONY. A Collection of celebrated songs and cantatas by the most approv'd Masters. Octavo.

HENRY ROBERTS. *LONDON*. 1762.

THE MUSES' DELIGHT ; OR THE LONDON POLITE SONGSTER. Being a celebrated collection of New Songs, for the year 1766. Duodecimo.

J. PRIDDEN. *LONDON*. 1766.

THE MASQUE. A new and select collection of the best English, Scotch and Irish Songs, catches, duets and cantatas. Duodecimo.

RICHARDSON and URQUHART. *LONDON*. [1770.]

THE LONDON SONGSTER ; OR, POLITE MUSICAL COMPANION. Containing 564 of the newest and most Favourite Songs, Catches, Duets and Cantatas. A new edition. Duodecimo.

Printed for T. LOWNDES, T. BECKET, and W. NICOLL. *LONDON*. 1774.

THE ROBIN ; OR, THE LADIES POLITE SONGSTER. Containing a new and choice collection of the most favourite Songs, Duets, Cantatas, &c. Duodecimo.

R. SNAGG. *LONDON*. [1775.]

THE GOLDFINCH ; OR, NEW MODERN SONGSTER. Being a select collection of the most admired and favourite Scots and English Songs, Cantatas, &c. Duodecimo.

A. BROWN. *EDINBURGH*. [1782.]

THE VOCAL ENCHANTRESS. Presenting an elegant selection of the most favourite Hunting, Sea, Love, and Miscellaneous Songs, with the Music prefixed to each. Duodecimo.

J. FIELDING. LONDON. 1783.

THE NEW OLIO ; OR, A COLLECTION OF CHOICE WHIMS ; containing Songs, Catches, Glees, &c., as sung at Vauxhall, Ranelagh, &c. Duodecimo.

CHAMPANTE and WHITROW. LONDON. [1790.]

MONSTROUS GOOD SONGS, Sentiments, and Toasts, Humorous Medlies, Cantatas, Catches and Glees, for the year 1794. Duodecimo.

J. PARSONS. LONDON. [1794.]

TEGG'S NEW LONDON FASHIONABLE SONGSTER, for the Spring of 1806. Containing a most capital collection of the newest and best Songs. Coloured Frontispiece. Duodecimo.

THOMAS TEGG. LONDON. [1806.]

THE ENTERTAINING AND AMUSING SONG-BOOK, for 1809. Containing all the Popular Songs sung at Vauxhall, Drury Lane, &c. Coloured Frontispiece. Duodecimo.

W. LEWIS for T. and R. HUGHES. LONDON. [1809.]

THE LONDON FASHIONABLE MELODIST ; or Elegant Selection of the newest and most approved English, Irish, and Scotch Songs. Duodecimo.

DEAN and MUNDAY. LONDON. 1817.

TEGG'S COMIC SONG BOOK. Being an excellent collection of Comic, Laughable, Queer, Rum, Facetious and Whimsical Songs, with many Originals. Duodecimo.

THOMAS TEGG. LONDON. [1819.]

FAIRBURN'S (SENIOR) LARKING SONGSTER, for 1823; being a Comic Collection of New and Popular Songs. Folding Coloured Frontispiece. Duodecimo.

JOHN FAIRBURN. LONDON. [1823.]

FAIRBURN'S EVERLASTING SONGSTER. Being an extensive collection of One Thousand Naval, Love, Comic, Hunting, Bacchanalian, Sentimental, Scotch, and Irish Songs. 2 vols. Coloured Frontispieces. Duodecimo.

JOHN FAIRBURN. LONDON. [1825.]

FAIRBURN'S WONDERFUL SONGSTER FOR 1829. Being an extensive collection of about Four Hundred Songs. Folding Coloured Frontispiece. Duodecimo.

JOHN FAIRBURN. LONDON. [1829.]

FAIRBURN'S ANNUAL SONGSTER FOR 1837. Folding Coloured Frontispiece. Duodecimo.

J. FAIRBURN. LONDON. [1837.]

LORD TOMNODDY'S COMIC SONGSTER. Folding Coloured Frontispiece. Duodecimo.

ORLANDO HODGSON. LONDON. [1840.]

Instrumental Music.

a. Dancing.

CAROSO, FABRITIO.—Il Ballarino . . . Diuiso in due Trattati ; Nel primo de' quali si dimostra la diuersità de i nomi, che si danno à gli atti, et mouimenti, che interuengono ne i Balli : & con molte Regole si dichiara con quali creanze, et in che modo debbano farsi.

Nel secondo s' insegnano diuerse sorti di Balli, & Balletti sì all' uso d' Italia, come à quello di Francia, & Spagna.

Ornato di molte Figure.

Et con l' Intauolatura di Liuto, & il Soprano della Musica nella sonata di ciascun Ballo. Quarto.

FRANCESCO ZILETTI. *VENICE.* 1581.

Mr. A. H. Littleton.

A Treatise on Music and Dancing, printed from type with tablature, and containing numerous illustrations.

BEAUJOYEULX, BALTASAR DE.—Balet comique de la Royne, faict avx nopces de Monsieur le Duc de Ioyeuse & madamoyselle de Vaudemont sa sœur. Quarto.

ADRIAN LE ROY, ROBERT BALLARD, & MAMERT PATISSON. *PARIS.* 1582.

Mr. J. E. Matthew.

The design of the work was due to Beaujoyeux, but the music was actually composed by two French musicians, Beaulieu and Salmon.

ARBEAU, THOINOT (*i.e.* IEHAN TABOUROT).—Orchesographie et traicte en forme de dialogue. Quarto.

IEHAN DES PREYZ. *LANGRES.* 1588.

Mr. J. E. Matthew.

NEGRI, CESARE.—Nvove Inventioni di Balli. Folio.

GIROLAMO BORDONE. *MILAN.* 1604.

Mr. A. H. Littleton.

With 58 engraved plates of dancers, by Leon Palavicino.

FAIRBURN'S (SENIOR) LARKING SONGSTER, for 1823; being a Comic Collection of New and Popular Songs. Folding Coloured Frontispiece. Duodecimo.

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Mr. J. E. Matthew.

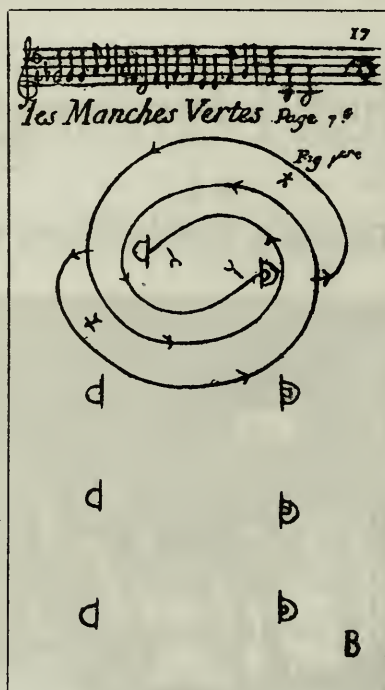
NEGRI, CESARE.—Nvove Inventioni di Balli. Folio.

GIROLAMO BORDONE. *MILAN.* 1604.

Mr. A. H. Littleton.

With 58 engraved plates of dancers, by Leon Palavicino.

not mark the direction in which the dancers move, but the position in which they ought to find themselves at the close of each bar of the music. It will be noticed that the clef employed is the old French violin clef, G on the lowest line. This page contains only the first of eight strains into which 'Les Manches Vertes' is divided; each strain has a page to itself, and the step-diagrams vary from page to page.



FEUILLET, RAOUL AUGER AND LE SR. DEZAIS.—Chorégraphie, ou L'Art de décrire La Dance par caractères, figures et signes desmonstratifs. Quarto.

Chez LE SR. DEZAIS. PARIS. 1713.

Mr. J. F. R. Stainer.

b. Miscellaneous.

HECKEL, WOLF.—Lautten Buch, von mancherley schönen und lieblichen stucken, mit zweyten Lautten zusammen zuschlagen, und auch sonst das mehrer theyl allein für sich selbst. Oblong quarto.

CHRISTIAN MÜLLER. STRASBURG. 1562.

The Royal College of Music.

Second edition: Discant only, and wants all after p. 224. Other copies or single parts are at Wernigerode, Vienna, and Brussels.

MERULO, CLAUDIO.—Toccate d' Intavolatura d' Organo. Libro Primo. Folio.

SIMONE VEROVIO. ROME. 1597.

See note on p. 17.

Mr. A. H. Littleton.

HOLBORNE, ANTONY.—Pauans, Galliards, Almaines, and other short Æirs both graue, and light, in fve parts, for Viols, Violins, or other Muscalle Winde Instruments. Quarto.

WILLIAM BARLEY. LONDON. 1599.

Christ Church, Oxford.

MORLEY, THOMAS.—The first booke of Consort Lessons, made by diuers exquisite Authors, for six Instruments to play together, the Treble Lute, the Pandora, the Cittern, the Base-Violl, the Flute & Treble-Violl. Flute and Pandora parts. Quarto.

WILLIAM BARLEY. LONDON. 1599.

Christ Church, Oxford.

A Cittern part in the Bodleian is the only other portion that survives of this edition. The book was reprinted in 1611, but of that edition also only single parts for the Treble Viol, the Flute, and the Pandora are known to exist.

HUME, TOBIAS.—Captaine Hvmes Poeticall Musicke Principally made for two Basse-Viols, yet so contrived, that it may be plaied 8 seuerall waies vpon sundry Instruments with much facilitie. Folio.

JOHN WINDET. LONDON. 1607.

The Glasgow and West of Scotland Technical College.

DOULAND, ROBERT.—Varetie of Lute-lessons : Viz., Fantasies, Pauins, Galliards, Almaines, Corantoes, and Volts : Selected out of the best approued Avthors, as well beyond the Seas as of our owne Country. Whereunto is annexed certaine obseruations belonging to lute-playing by John Baptisto Besardo of Visonti. Also a short treatise thereunto appertayning : by John Douland, Batcheler of Musicke. Folio.

THOMAS ADAMS. LONDON. 1610.

Mrs. Christie-Miller.

FRESCOBALDI, GIROLAMO.—Toccate e Partite d' Intavolatvra di Cimbalo. Libro primo. Folio. NICOLO BORBONI. ROME. 1615.

Mr. A. H. Littleton.

ADSON, JOHN.—Courtly Masquing Ayres, composed to 5 and 6 Parts, for Violins, Consorts, and Cornets. Quarto.

T[HOMAS] S[NODHAM] for JOHN BROWNE. LONDON. 1621.

Christ Church, Oxford.

GIBBONS, ORLANDO.—Fantazies of iii parts. Quarto.

At the Bell in St. Paul's Churchyard. LONDON. [1626.]

The Royal College of Music.

Engraved on copper plates, probably by William Hole. These Fantasies are for Viols.

ABADESSA, GIOVANNI BATTISTA.—Intessitvra di Varii Fiori overo Intavolatvra di Chitarra alla Spagnola. Oblong quarto.

OTTAVIO BELTRANO. NAPLES. 1645.

Mr. G. E. P. Arkwright.

PARTHENIA, or The Mayden-Head of the first Musick that ever was printed for the Virginalls. Composed by three famous Masters ; William Byrd, Dr. John Bull, and Orlando Gibbons, Gentlemen of His Majesties Chappell. Folio.

JOHN CLARKE. LONDON. 1655.

Mr. T. W. Taphouse.

Another copy on page 24.

LOCKE, MATTHEW.—His Little Consort of Three Parts : containing Pavans, Ayres, Corants and Sarabands, for Viols or Violins. Oblong quarto.

W. GODBID for JOHN PLAYFORD. LONDON. 1656.

The Royal College of Music.

PLAYFORD, JOHN.—Musick's Recreation on the Lyra Viol. Being a choice collection of New and Excellent Lessons for the Lyra Viol, both easie and delightfull to all yong Practitioners. To which is added some few plain Directions as a Guide for Beginners. Oblong quarto.

Printed for JOHN PLAYFORD. LONDON. [1656.]

The Royal College of Music.

SIMPSON, CHRISTOPHER.—The Division Violist : or, An Introduction to the playing upon a Ground. Folio.

WILLIAM GODBID for JOHN PLAYFORD. LONDON. 1659.

Mr. R. E. Brandt.

COURTLY MASQUING AYRES : containing Almains, Ayres, Corants, Sarabands, Morisco's, Jiggs, &c., of Two Parts, Treble and Basse, for Viols or Violins. Composed by

several excellent masters. Dr. Charles Colman, William Lawes, John Jenkins, Matthew Lock, Benjamin Rogers, Davis Mell, John Banister, William Gregorie, &c. Oblong quarto.

W. GODBID for JOHN PLAYFORD. LONDON. 1662.
The Royal College of Music.

PLAYFORD, JOHN.—Musick's Delight on the Cithren. Restored and Refined to a more Easie and Pleasant Manner of Playing than formerly ; And set forth with Lessons *A la Mode*, being the Choicest of our late new Ayres, Corants, Sarabands, Tunes, and Jiggs. To which is added several New Songs and Ayres to sing to the Cithren. Oblong quarto.

W. G. for J. PLAYFORD. LONDON. 1666.
Mr. A. F. Hill.

The Preface to this book reads thus: 'It is observed that of late years all *Solemn* and *Grave Musick* is much laid aside, being esteemed too heavy and dull for the light Heels and Brains of this Nimble and wanton Age ; Nor is any *Musick* rendered acceptable, or esteemed by many, but what is presented by Forreigners ; Not a City Dame though a *Tap-wife*, but is ambitious to have her Daughters taught by *Mounsieur La Novo Kickshawibus* on the Gittar.'

SIMPSON, CHRISTOPHER.—Chelys, Minuritionum Artificio Exornata. The Division-Viol. Second Edition. Folio.

W. GODBID for HENRY BROME. LONDON. 1667.
Mr. R. E. Brandt.

[BORJON, CHARLES EMMANUEL.]—Traité de la Mvsette, avec vne nouvelle méthode, Pour apprendre de soy-mesme à jouer de cet Instrument facilement, & en peu de temps. Folio.

JEAN GIRIN et BARTHELEMY RIVIERE. LYONS. 1672.
Mr. J. E. Matthew.

For facsimile see the opposite page.



FACSIMILE OF WOOD-CUT FROM 'TRAITÉ DE LA MVSETTE,' BY CHARLES EMMANUEL BORJON. 1672.

MACE, THOMAS.—Musick's Monument ; or, a Remembrancer of the Best Practical Musick, both Divine and Civil that has ever been known, to have been in the World. Divided into Three Parts. Folio.

T. RATCLIFFE and N. THOMPSON. LONDON. 1676.

Mr. A. H. Littleton.

Portrait of the author engraved by Faithorne. Another copy on p. 47.

The Author thus quaintly epitomises the contents of this interesting volume :—

The first part shews a necessity of singing Psalms well, in Parochial Churches, or not to sing at all ; Directing how they may be well sung, certainly ; by two several ways, or means, with an assurance of a perpetual national quire ; and also shewing how cathedral musick may be much improved and refined.

The second part treats of the noble lute (the best of instruments), now made easie ; and all its occult-lock'd-up-secrets plainly laid open, never before discovered ; whereby it is now become so familiarly easie as any instrument of worth known in the world ; giving the true reasons of its former difficulties ; and proving its present facility, by undeniable arguments ; directing the most ample way for the use of the theorboe, from off the note, in consort, &c. ; shewing a general way of procuring invention and playing voluntarily upon the lute, viol, or any other instrument ; with two pritty devices ; the one shewing how to translate lessons, from one tuning, or instrument, to another ; the other an indubitable way to know the best tuning, upon any instrument, both done by example.

In the third part the generous viol, in its rightest use, is treated upon ; with some curious observations, never before handled, concerning it, and musick in general.

PLAYFORD, JOHN.—Musicks Hand-maid : New Lessons and Instructions for the Virginals or Harpsychord. Oblong quarto.

Printed for JOHN PLAYFORD. LONDON. 1678.

For facsimile see the opposite page.

Mr. T. W. Taphouse.

GREETING, THOMAS.—The Pleasant Companion : or New Lessons and Instructions for the Flagelet. Oblong quarto.

Printed for JOHN PLAYFORD. LONDON. 1675.

Sir Frederick Bridge.

Title-page and one leaf of text in facsimile.

Mr. Pepys makes several references to Thomas Greeting in his inimitable 'Diary'—*e.g.*, under date of August 26, 1667, he writes: 'Up, and Greeting come, and I reckoned with him for his teaching of my wife and me upon the flageolet to this day.'

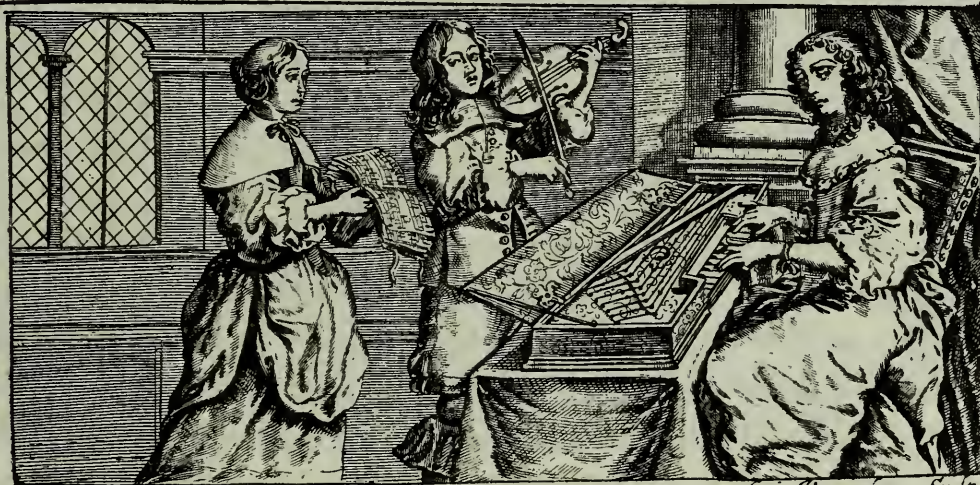
GREETING, THOMAS. — The Pleasant Companion : or new Lessons and Instructions for the Flagelet. Oblong quarto.

Printed for J. PLAYFORD. LONDON. 1680.

The Royal College of Music.

Muficks Hand-maid:

New LESSONS and INSTRUCTIONS
FOR THE
Virginals or Harpsychord.



Gut: Vaughan Sculp.

London, Printed for J. Playford, and are sold at his Shop near the Temple-Church. 1678.

GREETING, THOMAS.—The Pleasant Companion : containing Variety of new Ayres and Pleasant Tunes for the Flagelet. To which is added *Plain & Easie* Instructions for Beginners. The Sixth Edition, with several *New Tunes* not Published before. Oblong quarto.

Printed for J. PLAYFORD. LONDON. 1683.

Mr. Herbert Thompson.

PURCELL, HENRY.—Sonnata's of iii Parts : Two Viollins and Basse : To the Organ or Harpsecord. Folio.

Printed for the Author and sold by I. PLAYFORD and I. CARR. LONDON. 1683.

Sir Frederick Bridge.

With manuscript figured bass additions, possibly by Purcell himself.

SALTER, HUMPHRY.—The Genteel Companion ; Being exact Directions for the Recorder. With a Collection of the Best and Newest Tunes and Grounds Extant. Carefully Composed and Gathered by Humphry Salter. Oblong quarto.

Printed for RICHARD HUNT and HUMPHRY SALTER. LONDON. 1683.

Mr. T. W. Taphouse.

In his 'Directions for the Recorder,' the author says : 'Tripple Time is multiplyed by three, the notes having a prick added to it ; as one minnum with a prick is three crotchets, and so is barr'd with three or six in all tunes that are Tripple Time. This you must observe, where you see a prick follow a note, either in Tripple or Common Time, it adds half as much to that note, which goes before it, as the length of the note is, that is, if the note be a Minnum, then the prick or tittle is a crotchet, and so in all the rest of the Time.'

For facsimile see the opposite page.

MATTEIS, NICOLA.—Ayres for the Violin, to wit: Preludes, Fugues, Allemands, &c., for single and double stops. Oblong quarto.

T. GREENHILL sculpsit. LONDON. 1685.

Mr. Herbert Thompson.

MARAIS, MARIN.—Pièces à une et à deux Violes. Oblong folio.

M. MARAIS & JEAN HUREL. PARIS. 1686.

Mr. A. F. Hill.

FROBERGER, GIOVANNI GIACOMO.—Diverse Ingegnosissime, & Rarissime non maj viste Curiose Partite, di Toccate, Canzone, Ricercate, Alemande, Correnti, Sarabande e Gigve di Cimbali, Organi e Instromenti. Oblong folio.

LUDWIG BOURGEAT. MAINZ. 1693.

Mr. J. E. Matthew.



FACSIMILE OF WOOD-CUT FROM 'THE GENTEEL COMPANION' BY HUMPHRY SALTER.
1683.

RAVENSCROFT, GIOVANNI, alias REDERI INGLESE.—Sonate a trè,
doi Violini, e Violone, ò Arcileuto, col Basso per l'Organo.
Quarto.

Per il MASCARDI. ROME. 1695.

Mr. J. E. Matthew.

PURCELL, HENRY.—A Choice Collection of Lessons for the
Harpsichord or Spinnet. Oblong quarto.

Printed on copper plates for MRS. FRANCES PURCELL, Executrix of the
Author, and are to be sold by HENRY PLAYFORD. LONDON. 1696.

Sir Frederick Bridge.

PURCELL, HENRY.—Ten Sonata's in Four Parts. Folio.

J. HEPTINSTALL for FRANCES PURCELL, Executrix of the Author. LONDON. 1697.

Sir Frederick Bridge.

Dedicated, by Purcell's widow, to Lady Rhodia Cavendish, who had been a
pupil of 'the dear Author of these Compositions.'

PURCELL, HENRY.—A Collection of Ayres, compos'd For the
Theatre, and upon other Occasions. Four parts. Folio.

J. HEPTINSTALL, for FRANCES PURCELL, Executrix of the Author. LONDON. 1697.

Sir Frederick Bridge.

BLOW, DR. JOHN.—A Choice Collection of Lessons for the
Harpsichord, Spinnet, &c., containing four Setts. Oblong
quarto.

J. WALSH and J. HARE. LONDON. [1698.]

The Royal College of Music.

CORELLI, ARCANGELO.—Suonate a violino e violono ò cimbalo.
Opera Quinta. Incisa da Gasparo Pietra Santa. Oblong
folio.

FILIPPO FARINELLI. ROME. 1700.

Mr. A. F. Hill.

THE COMPLEAT FLUTE-MASTER, or the whole art of playing on
ye Rechorder, with a collection of ye newest and best Tunes.
Oblong quarto.

J. WALSH and J. HARE. LONDON. [1700.]

Mr. T. W. Taphouse.

THE HARPSICORD MASTER.—The Second Book, containing a Choice Collection of Lessons for the Harpsicord or Spinnett, . . . by Dr. Blow, Mr. Courtivall, Mr. Clark, Mr. Barrett and Mr. Croffts. To which is added plain and easy rules for Learners. Oblong quarto. J. WALSH. LONDON. 1700.

The Royal College of Music.

THE HARPSICORD MASTER.—The Third Book, containing Lessons by Mr. Jer. Clark, Mr. Barrett, Mr. Croft and other eminent masters. Oblong quarto. J. WALSH. LONDON. 1702.

The Royal College of Music.

BLOW, DR. JOHN, AND HENRY PURCELL.—A Choice Collection of Lessons, being excellently Sett to the Harpsichord. Oblong quarto. Printed for HENRY PLAYFORD. LONDON. 1705.

The Royal College of Music.

THE DIVISION VIOLIN, Containing a Collection of Divisions upon several Excellent Grounds for the Violin. Two Parts. Oblong quarto. Sixth edition. J. WALSH. LONDON. [1710.]

The Royal College of Music.

MATTHESON, JOHANN.—Pièces de Clavecin en Deux Volumes Consistant des Ouvertures, Preludes, Fugues, Allemandes, Courantes, Sarabandes, Giges, et Aires. Folio.

RICHARD MEARES. LONDON. 1714.

Mr. T. W. Taphouse.

Dr. Burney's copy, with his monogram 'CB' stamped on the title-page.

HANDEL, GEORGE FREDERICK.—Suite de Pieces pour le Clavecin. Premier volume. Oblong folio. J. CLUER. LONDON. [1720.]

Dr. W. H. Cummings.

The date, 1720, is appended to the Licence, on page 2. Dr. Crotch's copy, with his pencil annotations. The celebrated melody known as 'The Harmonious Blacksmith' appeared for the first time in this book.

LECLAIR, JEAN-MARIE.—Premier Livre de Sonates à violon seul,
avec la basse continue. Folio.

BOIVIN. PARIS. 1723.

Mr. Sigmund Beel.

MUFFAT, GOTTLIEB.—Componimenti Musicali per il Cembalo.
Oblong folio.

GIOVANNI LEOPOLD. VIENNA. [1727.]

Mr. J. E. Matthew.

BACH, JOHANN SEBASTIAN.—Clavir Übung bestehend in Præludien,
Allemanden, Couranten, Sarabanden, Giguen, Menuetten,
und andern Galanterien; Denen Liebhabern zur Gemüths
Ergoetzung verfertiget von Johann Sebastian Bach Hochfürstl.
Anhalt-Cöthnischen würcklichen Capellmeistern und
Directore Chori Musici Lipsiensis. Partita III. Oblong
quarto.

In Verlegung des Autoris. [LEIPZIG.] 1727.

Mr. A. H. Littleton.

Said to have been engraved by the composer's own hand.

'As he published it himself, and the engraver's name occurs nowhere, it is possible that Bach may have managed, or at least superintended, the engraving.'—SPITTA, *Life of Bach*, English trans. iii., 155.

BACH, JOHANN SEBASTIAN.—Clavir Übung bestehend in Præludien,
Allemanden, Couranten, Sarabanden, Giguen, Menuetten,
und andern Galanterien: Denen Liebhabern zur Gemüths
Ergoetzung verfertiget von Johann Sebastian Bach Hochfürst
Sächsisch-Weisenfelsichen würcklichen Capellmeistern und
Directore Chori Musici Lipsiensis. Opus I. Oblong
quarto.

In Verlegung des Autoris. [LEIPZIG.] 1731.

Dr. W. H. Cummings.

Printed from copper plates which are said to have been engraved by the composer.

SCARLATTI, DOMENICO.—Essercizi per Gravicembalo. Oblong
folio.

B. FORTIER. VENICE. [1730.]

The Corporation of Manchester, from the Henry Watson Music Library.

ROSEINGRAVE, THOMAS.—Eight Suits of Lessons for the Harpsicord or Spinnet. Oblong folio.

J. WALSH and JOSEPH HARE. LONDON. [1730.]

Mr. T. L. Southgate.

Bound up with the above is another work by the same composer (who was organist of St. George's Church, Hanover Square) entitled 'Voluntarys and Fugues made on purpose for the organ. Printed and sold by J. Walsh.'

MUSICA BELLICOSA, OR WARLIKE MUSIC. Being a Choice Collection of sixty-eight Marches and Trumpet-tunes for the German Flute, Violin & Hautboy, with a Through Bass to the whole. Oblong quarto. J. WALSH. LONDON. [1733.]

The Royal College of Music.

THE ART OF PLAYING ON THE VIOLIN; . . . To which is added A Collection of the finest Rigadoons, Almands, &c., and A Dictionary explaining such Greek, Latin, Italian and French words as generally occur in Musick. Octavo.

W. DICEY and JOHN SIMPSON. LONDON. [1735.]

Mr. A. F. Hill.

GREENE, DR. MAURICE.—Choice Lessons for the Harpsichord or Spinnet. Oblong folio.

DANIEL WRIGHT. LONDON. [1735.]

Mr. T. L. Southgate.

KELLNER, JOHANN PETER.—Certamen Musicum. Bestehend aus Präludien, Fugen, Allemanden, Couranten, Sarabanden, Gigueen wie auch Menuetten u.d.g. Drei Suiten. Oblong.

Im Beumelburgischen Buchladen. ARNSTADT. 1740.

Mr. H. M. Higgs.

THE COMPLEAT TUTOR FOR THE VIOLIN, containing the Best and Easiest Instructions for Learners on that Instrument. To which is added a Choice Collection of the most celebrated Minuets, and Marches, By the best masters. Octavo.

J. WALSH. LONDON. [1740.]

Mr. A. F. Hill.

RAMEAU, JEAN PHILIPPE.—Pièces de Clavecin en concerts, avec un violon ou une flûte, et une viole ou un deuxième violon. Folio.

PARIS. 1741.

Mr. J. E. Matthew.

TARTINI, GIUSEPPE.—Sonate a Violino e Basso dedicate al Sr Guglielmo Fegeri. Opera seconda. Oblong folio.

ANTONIUS CLETON sculpsit. ROME. [1745.]

The Sonatas are twelve in number. The dedication is dated 'Padoua li 30 Giugno 1745.'

Mr. Sigmund Beel.

THE COMPLEAT TUTOR FOR THE HAUTBOY. Octavo.

JOHN SIMPSON. LONDON. [1745.]

Col. T. B. Shaw-Hellier.

RUTHERFORD, DAVID.—The Art of Playing on the Violin, with a new scale showing how to stop every note Flat or Sharp exactly in Tune and where the shifts of the Hand should be made. To which is added A Collection of y^e most Favourite Airs now extant, with some agreeable Lessons in two Parts for y^e Improvement of Young Gentlemen. Octavo.

DAVID RUTHERFORD. LONDON. [1750.]

Mr. A. F. Hill.

THE COMPLEAT TUTOR FOR THE GERMAN FLUTE. Octavo.

JOHN JOHNSON. LONDON. [1750.]

Col. T. B. Shaw-Hellier.

CROME, ROBERT.—The Fiddle new model'd or a useful Introduction for the Violin, Exemplify'd with familiar Dialogues. Octavo.

DAVID RUTHERFORD. LONDON. [1760.]

Mr. A. F. Hill.

Autograph of 'Benjamin Hill, 1761,' on leaf facing title-page.

THE COMPLEAT TUTOR FOR THE FIFE. Octavo.

THOMPSON & SON. LONDON. [1760.]

Col. T. B. Shaw-Hellier.

NARDINI, PIETRO.—Sei Sonate per Violino Solo e Basso. Portrait.
Oblong folio.

[BERLIN. 1765.]
Mr. Sigmund Beel.

TARTINI, GIUSEPPE.—L'Arte del Arco ou L'Art de L'Archet,
contenant 38 variations composées sous la plus Belle Gavotte
de Corelly. Oblong quarto. PETER WELCKER. LONDON. [1770.]
Mr. A. F. Hill.

NEW INSTRUCTIONS FOR THE STICCADO PASTORALE . . . to
which is added, a collection of the most celebrated Airs,
Minuets, Marches, Songtunes, & Duets, Properly disposed
for that Instrument. Oblong quarto.

LONGMAN, LUKEY & Co. LONDON. [1775.]
Mr. A. F. Hill.

THE YOUNG DRUMMER'S ASSISTANT, containing necessary Directions
and Instructions for beating the English and Scotch Duties,
etc. Oblong.

LONGMAN & BRODERIP. LONDON. [1785.]
Col. T. B. Shaw-Hellier.

COMPLETE INSTRUCTION FOR THE GUITAR . . . to which is
added a Choice Collection of Favorite Airs, Minuets, Marches,
Songs, &c. Oblong quarto.

J. PRESTON. LONDON. [1785.]
Mr. A. F. Hill.

TESSARINI, CARLO.—An Accurate Method to attain the Art of
playing y^e Violin, with Graces in all the different Keys, how
to make proper Cadences, & y^e nature of all y^e shifts, with
several Duets and Lessons, to which is added six favourite
Minuets. Folio.

LONGMAN & BRODERIP. LONDON. [1790.]
Mr. A. F. Hill.

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Musical Instruments.



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The fourth part of the book is devoted to a detailed discussion of the principles of the theory of the function of the mind.

The fifth part of the book is devoted to a detailed discussion of the principles of the theory of the function of the mind.

The sixth part of the book is devoted to a detailed discussion of the principles of the theory of the function of the mind.



Stringed Instruments

— *Violin, Viola, Violoncello.*



THE oldest members of the class of instruments included in this section have an origin that is lost in antiquity. Before the art of any kind of musical device was known, handed down to us, these first rough instruments were of wood from the days when the hunter, carrying across his back a tightly-stretched cord, produced (unintentionally, as then by accident) a musical sound, there has existed the earliest harp. To one stretched today it was an easy task to add notes, and in pictures of early harps we find the form of the hunter's harp retained, the strings attached thereto increasing in number as time went on. So long as the harp remained without a front pillar, little tension could be borne by the whole frame, and consequently little sound obtained; but the addition of this supporting bar, and of the resonating chamber (or sound-board) to which the strings were attached, was a great step in the development of the instrument. A complete diatonic scale was an early possession, but the formation of chromatic notes by any other means than the rough-and-ready one of shortening the strings by the placing of the fingers on them was not put into practice until about 1740.

In that year Hochbrucker invented a single-action pedal, which could affect the strings to the extent of a semitone; Erard, in 1811, improved on this by the substitution of a double-action pedal which enabled the pitch of the string to

MODERN PLAYERS ON
ANCIENT INSTRUMENTS.

I.

Stringed Instruments

a. Plucked or Struck.



THE older members of the class of instruments included in this section have an origin that is lost in antiquity. Before the era of any historical details that have been handed down to us, these first rough instruments were in use : from the days when the hunter, stringing across his bow a tightly-stretched cord, produced (undoubtedly at first by accident) a musical sound, there has existed the embryo harp. To one stretched string it was an easy task to add others, and in pictures of early harps we find the form of the hunter's bow retained, the strings attached thereto increasing in number as time went on. So long as the harp remained without a front pillar, little tension could be borne by the feeble frame, and consequently little sound obtained ; but the addition of this supporting bar, and of the resonating chamber (or sound-board) to which the strings were attached, was a great step in the development of the instrument. A complete diatonic scale was an early possession, but the formation of chromatic notes by any other means than the rough-and-ready one of shortening the strings by the placing of the fingers on them was not put into practice until about 1740.

In that year Hochbrucker invented a single-action pedal, which could affect the strings to the extent of a semitone ; Erard, in 1811, improved on this by the substitution of a double-action pedal which enabled the pitch of the string to

be varied by as much as a tone : both were modifications of an idea which had been conceived but never practically realised by a French maker named Cousineau. This harp, with sound-board, pillar, and double-action pedal, fitted for the performance of all modern music with its chromatic effects, is the harp of to-day. An interesting variant from the early Diatonic Harp is the 'Welsh Triple Harp,' which employs an additional row of strings instead of the pedals for the formation of the chromatic notes, the difficulty of performance being thereby greatly increased. In appearance the harp is esteemed the most graceful and beautiful of all musical instruments.

Beautiful, too, as works of art, with their inlaid ivory, are the lutes of our forefathers : like their modern descendants, the guitar and the bowed viols, and unlike the harp, many notes could be played on one string, although plucking rather than bowing was the method of producing the sound ; but in these instruments the resonating body was present from the first. From the wall paintings of ancient Egypt we may form ideas as to the shape of the earliest lutes, the frets (marking the position to be taken on the finger-board to produce other notes than those of the open strings) being even then in evidence ; the Greeks possessed a similar instrument in the modified form of the cithara (allied to the lyre), but the lute proper, and the guitar, may be traced to Spain, and thence back to the Moors, and so to the times of the oldest Egyptian dynasties. Elaborately strung and difficult to play, the lute yet became an instrument of universal popularity in Europe, and was made in infinite variety, with varying numbers of strings, and in many sizes, from the small

cithern to the great arch-lute. Thus music in parts was possible, and in Elizabethan times there were consorts of lutes, the ingenuity of the minstrels of the day having much influence upon the development of music. Used both as a solo and as an accompanying instrument, the lute had a *répertoire* of its own written in tablature (not the ordinary musical notation, but a staff containing indications for the requisite position of the fingers on the frets to produce the notes); the modern descendant of the lute, the mandoline, is greatly inferior to it in beauty of tone, and is moreover played by a plectrum.

The guitar, allied to the lute, but with the difference of having a flat and not a curved back, has six strings, and is a more modern instrument; it has two forms, the Spanish and the English, the latter having a different shaped body, and having gradually given way to the older model. Both have frets, and have a twentieth century descendant in the banjo, in which instrument, however, beauty of tone has given place to loud twanging sounds.

Well known to all who visit the Tyrol is the zither, which is allied to the Psaltery so often seen in early Italian religious pictures. Like other instruments of this class, the zither has a melodic finger-board with frets and free accompanying strings for use in playing chords. By reason of its large and varying number of strings, the zither is capable of producing effects of great charm, especially in the Bavarian Ländler peasant songs and dances.

The ancient dulcimer is interesting as being the earliest predecessor of our household instrument, the pianoforte, it being allied to this in that the strings are set in vibration by

hammers (though in the dulcimer this consists of only one pair, held and wielded directly by the player), and also in the ability to produce sounds both loud and soft. Ancient pictures of the dulcimer give us some idea of its age ; its form has always remained much the same as we meet with it now in Hungarian bands, viz., a four-sided box strung with several strings to each note, with two bridges, and ornamental sound-holes. It is laid flat on a table, and its performance by a skilful player is fascinating not merely to the ear, but to the eye. The contrast of tone is produced by the fact that the hammers are clothed on their two sides with hard and with soft leather ; in Hungary it is called the cembalo, but in some form or other it has been found in almost every country.

E. MARKHAM LEE.

Stringed Instruments.

a. Harps, Lutes, Guitars, &c.

HARP, Scotch, known as the Clarsach Lumanach, or Lamont Harp.

[1464.]

Mr. W. Moir Bryce.

The family tradition of Lude alleges that for several centuries this harp has been known as the Clarsach Lumanach, or Lamont Harp, and that it was brought from Argyleshire by Liliass Lamont on her marriage with Robertson of Lude in 1464. If the probably quiet place in the house of Lude be considered, that it was likely to be valued and cared for, also that the repairs appear to be of very old date, then the Clarsach Lumanach may already before 1464 have been an old, broken and mended instrument with a pre-traditional story we can never hope to hear.—Hipkins's 'Musical Instruments.' 1889.

The Lamont Harp, together with that known as Queen Mary's, was sold by auction in Edinburgh in March, 1904; the former realized £525, and the latter £892.

These ancient harps are identical with the specimen preserved at Trinity College, Dublin, known as the harp of Brian Boiroimhe (Borū).

HARP, Welsh, a small portable instrument with single strings for penillion singing.

17th cent.

Mr. J. G. Morley.

SPITZ-HARP, or Double Psaltery.

17th cent.

Rev. F. W. Galpin.

The Spitz-Harp differs from the ordinary Psaltery in having strings on both sides of the sound-board. On the left hand are the brass accompaniment-strings and on the right the steel melody-strings. In the present specimen there are two sets of melody-strings—the one single, the other double. The sound-board is profusely painted with representations of birds, insects, flowers and amorette, and the instrument was evidently made as a present for a young bride whose portrait appears on the side.

HARP (Clarseth), Irish, known as the 'Bunworth' Harp. By John Kelly.

1734.

Rev. F. W. Galpin.

See 'The Irish Harp,' with illustrations, by R. B. Armstrong. *Edinburgh*, 1904. pp. 91-96.

HARP (Keirune), Irish, a small instrument, supported, when played, on the knee. The old Irish harps have metal strings.

1750.

Rev. F. W. Galpin.

HARP, Welsh, Triple.

18th cent.

Mr. J. G. Morley.

BELL HARP, English.

18th cent.

Miss. E. A. Willmott.

Illustrated in colours in Hipkins's 'Musical Instruments.'

The Bell Harp, although it appears in modern pre-Raphaelite paintings and is a kind of wire-strung psaltery, cannot be classed as a mediæval instrument, as it dates only from about the year 1700. Its invention is attributed to John Simcock, a soldier who, judging from the label inside, probably gave the name of his superior officer to the instrument. It reads as follows: 'John Simcock in the Right Honourable the Earl of Ancram's regiment of Dragoons, and in Captain Bell's troop, makes, mends, and sells the English harp; also instructs gentlemen in the best mode of playing that instrument.'

HARP, Irish. By John Egan.

DUBLIN. [1800.]

Mr. J. G. Morley.

HARP LUTE. By Angelo Benedetto Ventura. LONDON. 1800-15.

Dr. E. F. Horner.

This form of instrument was the invention of Ventura, and was taught by him in the early years of the nineteenth century. The instruments themselves may have been made by him, but more probably were the work of some person he employed.



FIGURE 1. W. T. P. 111

FIGURE 2. W. T. P. 112

Harp (Clareagh), Irish, known as the 'Hauworth' Harp. By John Kelly

17740

Don. P. M. Gelpie

In 'The Irish Harp, with Descriptions of R. B. Armstrong. Glasgow, 1874, pp. 27-28.

Harp (Keirumen), Irish, a small instrument, supported, when played, on the knee. The old Irish harps have metal strings.

17750

Don. P. M. Gelpie

Harp, Welsh, Triple.

(18th cent.)

(18th c.) J. D. Murphy

Ball Harp, English.

(18th cent.)

Don. S. J. Williams

Illustrated in volume in Hopkins's 'Musical Instruments.'

The Ball Harp, although it appears in modern pre-Raphaelite paintings and is a kind of semi-stringed psaltery, cannot be classed as a medieval instrument, as it dates only from about the year 1700. The legend is ascribed to John Bromwich, a soldier who, judging from the label which probably gave the name of the English officer to the instrument. It reads as follows: 'John Bromwich to the Right Honourable the Earl of Arundel, myson of Devonshire, and to Captain Ball's company, makes, mends, and sells the English harp, also instructs gentlemen in the best mode of playing that instrument.'

Harp, Irish. By John Egan.

18750 [1870-1]

Don. J. C. Murphy

Harp, Irish. By Angelo Benedetto Vespini.

18751 [1870-1]

Don. J. C. Murphy

This harp is supposed to be the property of Vespini, and was bought by him in the public sale of the instruments of the late Mr. Vespini. The instrument is supposed to have been made by him. The name possibly was the work of an engraver or artist.

GUITAR. p. 135.

Lent by Sir George Donaldson.

LUTE. p. 140.

Lent by Mr. T. W. Tophouse.



QUINTERNA, or CHITERNA, German. By Joachim Tielke.

HAMBURG. 1539.

The Victoria & Albert Museum.

Tortoise-shell, incrustated with mythologic subjects in ivory and set with precious stones. See illustration, p. 136.

CETERA, Italian. By Gasparo Da Salò (Gasparo Bertolotti).

BRESCIA. Second half of 16th cent.

Sir George Donaldson.

CETERA, Italian (probably Brescian).

Second half of 16th cent.

Sir George Donaldson.

Formerly the property of the Biblioteca Estense at Modena. This instrument is exquisitely carved, a woman's head surmounting the peg-box. A mermaid is carved below the fingerboard, and there are two in the carving of the back. Exhibited at South Kensington in 1885, and illustrated in colours in Hipkins's 'Musical Instruments.'

LUTE, Italian, ivory and ebony inlaid finger-board. 16th cent.

Mr. J. A. Fuller Maitland.

PANDURINA, French.

[1570.]

Made of beechwood, and carved with strap and foliage work, having in the centre a group of Juno, Diana, and Venus; on the back of the tuning-board is the head of Medusa in relief. See illustration, p. 138.

The Victoria & Albert Museum.

GUITAR, German. By Joachim Tielke.

HAMBURG. 1592.

Sir George Donaldson.

The body measures 21 inches, the neck and head $18\frac{3}{4}$ inches. The belly is of pine-wood. The rose, or circular sound-hole, is of a flexible substance, richly gilt, shaped in stars and circles, with perforated interlacings of minute formation. The outer circle of the rose is ornamented, on a tortoise-shell ground, with flowers, foliage, lutes, viols, and a violin (the last-named representation is historically interesting, on account of the infancy of the leading instrument in 1592). The ornamentation is in silver and ivory, finely etched. The inlaying of the finger-board is in tortoise-shell, silver, and ivory. There are five medallions, four of pearl, with Cupids engraved on each. The fifth medallion is of ivory, on which

is an exquisite figure of Fortune, in tortoise-shell. The back is convex, in bands of alternate ivory and tortoise-shell, forming the ground, on which is executed in ivory, silver and tortoise-shell, Cupids, deer, flowers and foliage, rich in life and motion. On the sides are centre-pieces of Apollo and Orpheus, and other figures, with Latin and German inscriptions. The back of the neck is inlaid with an etched figure of Cupid, with flowers and foliage in ivory, silver and tortoise-shell. The head is richly ornamented, and pierced for ten pegs, which are in ivory, and in the shape of the fleur-de-lis. It is said to have been made for Henri IV. See illustration, p. 134.

LUTE, German. By Sixtus Rauwolf.

AUGSBURG. 1593.

Rev. F. W. Galpin.

CHITARRONE, Italian. A large Roman Theorbo. By Mattheus Bueckenburg.

ROME. 1614.

The Victoria & Albert Museum.

Inlaid with various woods and ivory, and furnished with three ornamental sound-holes. It has two sets of tuning pegs for the eight steel bass strings, and the twelve catgut strings respectively.

THEORBO LUTE, Flemish. By Mathys Hoffmans.

ANTWERP. 1619.

Rev. F. W. Galpin.

THEORBO, Italian. Signed 'Giovanni Krebar et Andrea Jansen Padova.'

PADUA. 1629.

Sir George Donaldson.

The body of this instrument is built up of ivory; the back of the peg-box and neck is also of ivory, and is delicately engraved with a view of Venice, showing vessels engaged in firing, and spearmen advancing. Incised dancing and fencing figures adorn the lower neck; there is a garden scene with numerous figures upon the upper neck.

Exhibited at South Kensington in 1885, and illustrated in colours in Hipkins's 'Musical Instruments.'



CHITARRONE. Pl. 13.
Lent. de Rer. F. H. Goussier.



GUITERNA. Pl. 14.
Lent. de Rer. F. H. Goussier.

is in various layers of Porcelain to mosaic-shell. The back is covered in bands of abalone ivory and mosaic-shell. Beside the ground, on which is mounted in ivory, silver and mosaic-shell, flowers, deer, flowers and foliage, etc. in the same manner. On the sides are representations of Apollo and Cybele, and other figures, with Latin and Chinese inscriptions. The back of the neck is inlaid with an inlaid figure of Christ, with flowers and foliage in ivory, silver and mosaic-shell. The head is really enormous, and spread for ten pages, which are in ivory, and in the shape of the head of a horse. It is said to have been made for Hsien IV. (see illustration p. 136).

LEON, German. By SERRUS RINWOLF.

ANTIQUE. 1491.
Rev. F. W. Galpin.

ROMANIAN, Italian. A large Roman Theorbo. By Marthens
Brockelberg.

1612.

The Museum is in the Museum.

It is made of various woods and ivory, and finished with silver and mosaic-shell. It has two sets of tuning pegs for the right and left hands, and the bridge is inlaid with mosaic-shell.

ROMANIAN, Italian. By Mathys Hoffmann.

ANTIQUE. 1519.
Rev. F. W. Galpin.

ROMANIAN, Italian. Second German. Kuchel et Andien Jansen
Yalova.

1620.

The Museum is in the Museum.

The back of the instrument is made up of ivory, and the back of the peg-box is made up of ivory, and is richly engraved with a scene of Venice, showing various figures in frolic, and representing various scenes. The bridge is inlaid with mosaic-shell, and the lower side of the bridge is a garden scene with various figures and a river.

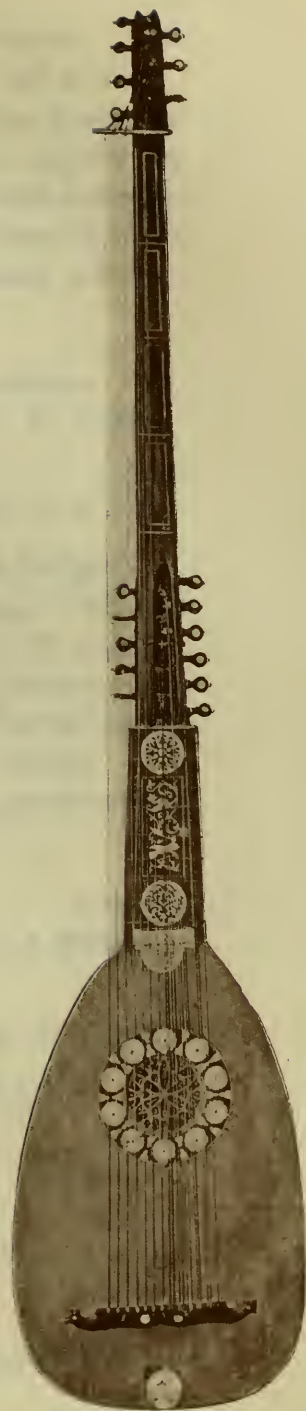
It is said to have been made in 1620, and is inlaid with various colours of ivory, silver and mosaic-shell.

QUINTERNA. p. 135.

Lent by The Victoria & Albert Museum.

CHITARRONE. p. 137.

Lent by Rev. F. W. Galpin.





GUITAR, Italian. By Antonio Stradivari. CREMONA. 1680.

Messrs. W. E. Hill & Sons.

Inscribed on the back of the peg box 'Anto. Stradivarius Cremonen^s F 1680.' It was brought from Brescia in 1881, and acquired by Messrs. W. E. Hill & Sons, of London. The beautiful arabesque rose is a special feature of this instrument, while the coat-of-arms upon the fingerboard indicates the noble family to which it formerly belonged. Illustrated in colours in Hipkins's 'Musical Instruments.'

MANDORA, Italian. By Caroli.

BRESCIA. 1681.

Rev. F. W. Galpin.

CITTERN, German. By Johann Karl Friede.

[1700.]

Mr. A. F. Hill.

CHITARRONE, Italian. Probably the work of Magnus Steger.

VENICE. 17th cent.

Rev. F. W. Galpin.

The Chitarrone was the largest form of lute (the present specimen being 6ft. 4in. in height), whereby greater resonance was secured for the long bass strings. It was used in the Italian orchestras of the 17th century. This instrument is decorated with precious stones and ivory and mother-of-pearl inlay. See illustration, p. 136.

CETERA, Italian, inlaid.

17th cent.

Miss E. A. Willmott.

GUITAR, French, old form. By Champion.

17th cent.

Rev. F. W. Galpin.

GUITAR, Italian, inlaid, wire strings, with capo d' astra bar.

17th cent.

Miss E. A. Willmott.

PANDORE, Italian.

17th cent.

Rev. F. W. Galpin.

PANDURINA, Italian.

17th cent.

In a tooled leather case. Said to have belonged to Eliots, the bandmaster of Charles I.

Sir George Donaldson.

LUTE, German, pear-shaped.

17th cent.

Miss E. A. Willmott.

- THEORBO, German, large. 17th cent.
Miss E. A. Willmott.
- ARCHLUTE, Italian, long-necked (inlaid). 17th cent.
Miss E. A. Willmott.
- MANDOLINE, Italian. 17th cent.
Sir George Donaldson.
- CITTERN, or CITOLE, German, four double strings. By Peter
Wisser. 1708.
Rev. F. W. Galpin.
- PANDURINA, or Treble Lute, German, 16 strings. By Christian
Nonemacher. 1737.
Mr. T. W. Taphouse.
- CITTERN, English. By Frederick Hintz. LONDON. 1740.
Miss E. A. Willmott.
A remarkable example of a unique type.
- CITTERN, English, probably by Benjamin Banks. 1750.
Mrs. Dean.
Formerly the property of the widow of the Rev. Charles Wesley, the
hymn-writer and father of Samuel Wesley and grandfather of
Samuel Sebastian Wesley.
- PANDURINA, Italian. By Michele Angelo Bergonzi.
CREMONA. 1755.
Mr. C. Van Raalte.
M. A. Bergonzi was a member of the well-known family of violin-makers,
and son of Carlo Bergonzi.
Formerly the property of the Dosi family, whose arms the instrument bears.
- PANDURINA, Italian. By Michele Angelo Bergonzi.
CREMONA. 1756.
Rev. F. W. Galpin.
- CITTERN, English. By Benjamin Banks. SALISBURY. 1757.
Mr. A. F. Hill.
- CITTERN, English. By Remerus Liessem. LONDON. 1758.
Mr. A. F. Hill.



Leaf of the *Quercus* & *Alnus* *Quercus*.
PANDURINA. p. 132.

- TEODORO**, German, large. 17th cent.
Miss E. A. Williams.
- ARCHLUTE**, Italian, long-necked (inlaid). 17th cent.
Miss E. A. Williams.
- MANDOLINE**, Italian. 17th cent.
Sir George Drexler.
- CITRA, or CITOLA**, German, four double strings. By Peter
 Whort. 1702.
Rev. F. W. Galpin.
- PANDURINA, or Treble Lute**, German, 16 strings. By Christian
 Nimmacher. 1757.
Mr. T. W. Topham.
- CITRA**, English. By Frederick Hintz. LONDON. 1740.
Miss E. A. Williams.
 A remarkable example of a unique type.
- CITRA**, English, probably by Benjamin Danks. 1750.
Miss Danks.
 Formerly the property of the widow of the late, Charles Wesley, the
 brother and father of Samuel Wesley and grandfather of
 Samuel Johnson Wesley.
- PANDURINA**, Italian. By Michele Angelo Bergonzi. CREMONA. 1755.
Mr. C. F. Baskin.
 M. A. Bergonzi was a member of the well-known family of violin-makers,
 and son of Carlo Bergonzi.
 Formerly the property of the Danks family, whose name the instrument bears.
- PANDURINA**, Italian. By Michele Angelo Bergonzi. CREMONA. 1756.
Mr. F. W. Galpin.
- PANDURINA**, Italian. By Michele Angelo Bergonzi. CREMONA. 1757.
Mr. A. F. Hill.
- PANDURINA**, Italian. By Michele Angelo Bergonzi. LONDON. 1718.
Mr. A. F. Hill.

PANDURINA. p. 135.

Lent by the Victoria & Albert Museum.



CETERA BIJUGA, Double-Headed Cittern, English. By Remerus Liessem.

LONDON. [1760.]

Rev. F. W. Galpin.

The Cetera Bijuga (wire strung) has two necks, like the Theorbo, or Archlute (gut strung). The lower neck is for strings on the finger-board, the upper one for open strings, or 'diapasons.'

CITTERN, English. By Michael Rauche. At the sign of the Guitar and Flute in Charles Street, near St. Martin's Lane.

LONDON. 1770.

Mr. A. F. Hill.

CITTERN, English. By Thomas Haxby.

YORK. 1770.

Mr. A. F. Hill.

Made for King George III. In its original leather case, with the Royal crown and initials G. R. stamped upon it.

CITTERN, Irish. By James Perry.

DUBLIN. [1780.]

Mr. T. W. Taphouse.

LUTE, German. By Joann Kurz.

NUREMBERG. 1787.

Mr. T. W. Taphouse.

MANDOLINE, Italian, Neapolitan form. By Giov. Battista. 1797.

Rev. F. W. Galpin.

CITTERN, Keyed, English.

1800.

Rev. F. W. Galpin.

LYRE-GUITAR, English. By Robert Wornum. LONDON. [1800.]

Mrs. Cecil Bosanquet.

GUITAR, Spanish, inlaid.

18th cent.

Miss E. A. Willmott.

MANDOLINE, Italian. Milanese form.

18th cent.

Mr. T. W. Taphouse.

LYRE-GUITAR, French. By Pierre César Pons. PARIS. 1808.

Rev. F. W. Galpin.

GUITAR, Spanish. By Antonio Garbito. 1815.

Mrs. Cecil Bosanquet.

LUTE, Italian, 12 strings.

See illustration, p. 134.

Mr. T. W. Taphouse.

BUCHE, French, called also Epinette des Vosges (ancestor of the modern Zither). 16th cent.

Mr. C. Van Raalte.

On the upper part of this instrument is a carving representing the Crucifixion.

DULCIMER, Italian.

[1700.]

Mr. A. F. Hill.

On a stand, the case painted and decorated.

The Dulcimer and Psaltery differ in the former being played with hammers held in the player's hands, the latter with a plectrum. The Italians call the Dulcimer 'Salterio tedesco,' German psaltery.

PSALTERY, English.

1789.

Rev. F. W. Galpin.

DULCIMER, Old English.

[1790.]

Mr. T. L. Southgate.

EPINETTE DES VOSGÉS, French.

18th cent.

Mr. T. W. Taphouse.

EPINETTE DES VOSGES, French.

18th cent.

Rev. F. W. Galpin.

DULCIMER, Italian.

18th cent.

Mr. T. W. Taphouse.

ZITHER, German, early form.

[1830.]

Rev. F. W. Galpin.

AEOLIAN HARP, 12 strings.

Rev. F. W. Galpin.

ROTE.

As used [650] A.D.

Rev. F. W. Galpin.

A Reproduction. The original of this instrument was found in South Germany in the grave of a knight dating from the seventh century.

I.

Stringed Instruments

b. Bowed.



THE Violin—a word which may be taken to comprehend those Violins of a larger growth, the Viola and Violoncello, and to exclude the Contra basso, which stubbornly retains some of the characteristics of the viol tribe—was not the least of the precious possessions inherited from the workers of that most glorious of centuries—the sixteenth. It was not precisely an invention ; it did not spring into existence fully equipped, like Minerva from the head of Jove. It was an evolution from instruments which already approached it in character.

A century and a half ago there was a deadlock in Violin making, for which various reasons have been adduced. Fortunately for those who lived at that time the supply of good Violins had outstripped the demand—there was a plethora of them—and the artistically-minded craftsman found other fields of work more remunerative. So this noble craft, or, as Longfellow calls it, ‘the lutist’s art,’ fell into desuetude. Evolution gave way to devolution, and there is cause to fear that future generations of violinists and violoncellists will lack instruments to play upon capable of producing tone of the peculiar quality we associate with the word ‘Italian,’ a tone which is at once an education to the ear, an incentive to work,

and a source of inspiration to the player. Already plethora has given place to famine ; there are not enough fine Violins to go round, and exhibitions such as that of the Musicians' Company are of increasing value each year we live. Not the least interesting of the exhibits in this section were those which gave to visitors an opportunity of passing in review the ancestors of the Violin. Among these links in the evolutionary chain were the one-stringed Tromba Marina—an old French specimen, about six feet in length, from the Galpin collection—which may be described as a lineal descendant of the Greek Monochord, the Rebec, the Fithle, the Welsh Crwth, and, of course, the Viols. Amongst the latter were to be found an example of the Lyra da Braccio, considered by connoisseurs to be the immediate predecessor of the Violin, and a certain Knee Viol, or Viola da Gamba, the distinguishing feature of which is the absence of a sound post. It is, our French friends would say, a “body without a soul.” The fact that with them this adjunct, or connecting rod between the upper and lower tables, is known as *l'âme du Violon* (the soul of the Violin) is evidence that it has in modern times been considered indispensable, and when one realizes that the ancients did without it in the first instance, it comes as a shock to preconceived notions. The maker of this instrument was the famous Gasparo da Salò (born 1542), from whose workshop another curious type of Viol was exhibited, with single corners at each side. It is well to point out that his real name was Gasparo Bertolotti, a fact brought to light in the course of researches undertaken by Messrs. W. E. Hill & Sons. Salò is merely the name of a town in the province of Brescia in which Gasparo was born. It is proved by the Corporation

records that music, especially sacred music, was much cultivated there in the sixteenth century. The work of the great luthiers of Italy was the outcome of the interest taken in music by the people and by Holy Church, and the influence of the superb instruments made, opening up as they did new possibilities, reacted in turn upon the music composed. Further exhibits of Gasparo's make were two of the Violas for which he was so famous, and a Violin. He made few Violins, and of those known to exist some are of doubtful authenticity. The instrument exhibited bears no date, and has varnish on the back which recalls the handiwork of Stradivari at the period when he was momentarily influenced by Gasparo's pupil, Gio. Paolo Maggini.

Made at the same period is a small Violin, $13\frac{1}{2}$ inches long, signed by Andreas Amati, 1564, also noteworthy for the lustrous character of its varnish. It is probably one of the *Violini piccoli* for which a part written for a violin strung a third higher, is so often found in the scores of Bach, and it is now of interest as being one of the ancestors of the Amati violins which subsequently founded the reputation of the Cremonese school.

This Exhibition was a revelation to many of the abilities of certain British seventeenth century makers. Viole da Gamba were exhibited by Henrie Jay, Barak Norman, and John Pitts, made at a time when soloists upon this type of bowed instrument abounded, and when English players, English music, and English makers enjoyed considerable reputation on the Continent of Europe. An especially attractive example was that of the first-named maker, Henrie Jay, an ornamented

Viola da Gamba, with fine red varnish. Amongst other specimens may be mentioned a fine Viola and Violin made in 1683 by William Baker, and, passing to a later century, a Violin by Simon Bernard Fendt (about 1820), all ablaze with a varnish so brilliant that it is only upon close inspection that one perceives it is not of Cremonese origin. A Violin by Daniel Parker (1709) is also of conspicuous merit.

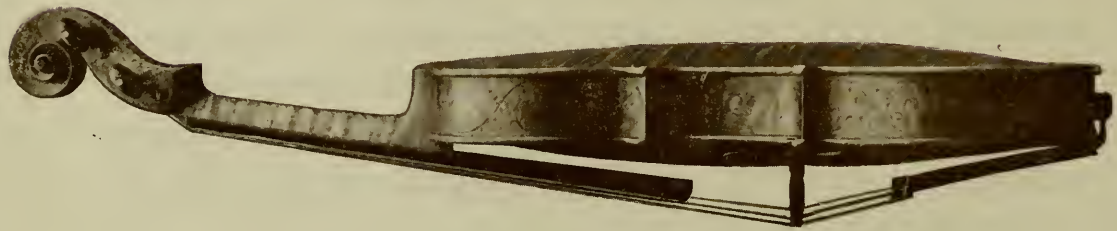
The luthier as decorative artist was well represented at this exhibition. Joan Maria, of Brescia, maker of the Lira da Braccio mentioned above, was a good artist as well as craftsman. The head of the instrument exhibited a volute covered with arabesques, showing considerable artistic merit. Although this instrument, according to the label, was made in Venice, it has been ascertained from the archives of Brescia that he was a native of that city and was living there in 1535. Some fine wood-carving is seen on an old English violin dated 1578, the arms of Queen Elizabeth and the Earl of Leicester being engraved in silver on the finger-board. A full description of this instrument is given in the catalogue, from which it will be seen that there is some speculation as to the date of the wood-carving.

The King lent an Italian Viola made by Antonius and Hieronymus Amati (about 1630), reduced from its original size. It is ornamented with three paintings on the back : to the left is a figure of St. John the Baptist with a lamb ; in the centre a coat of arms ; to the right another figure nearly obliterated by use. It has also two inscriptions round the sides—‘ Ecce Agnus Dei ’ and ‘ Giulia Maria Bernardi.’ Another ornamental Violin is one elaborately carved, which was made and played on

by George Romney, the painter (1734-1802). As a musical instrument it has little significance, the solution of continuity, which carving involves, having prejudiced its acoustical value. But in all its parts it is the painter's own work. His biographers tell us that in early life he was fond of wood-carving, had a passion for Violin-making, and delighted in experiments of the kind. Antonio Stradivari never favoured decoration by carving for any part of his Violins save the scroll. He was represented by a very large-sized Violin, dated 1679, known as the 'Hellier Strad.' The scroll is engraved on the sides from his own designs, the violin being double purfled and beautifully inlaid with ivory and black composition between the purfling. It is one of eight known inlaid Violins of his make; the varnish is of a bright yellow colour, and the instrument is a model of that superlative beauty which characterizes the work of Stradivari.

There were not many other Violins of consequence. A Stradivari made in 1736, a year before his death, and inscribed with his age (ninety-two years), and a Joseph Guarnerius del Jesu (1738), formerly the property of Henri Wieniawski, were interesting exhibits. As already intimated, it was the aim of the Musicians' Company to illustrate in this section the growth and evolution of the bowed instrument, and to throw light upon its history.

W. W. COBBETT.



I.

Stringed Instruments.

1. *Viola da Braccio, Italian.*

Viola.

Viola da Braccio, Italian. By Giovanni Battista. *Viola.* 1771.
Viola. 1771. 1771.

Just above, of course, there is a large and small one, and the small one is that one. It is a large one, and the large one is that one. The large one is that one, and the small one is that one.

The *Viola da Braccio*, one of the earliest instruments of the violin family, is referred to by Presonus and by Zarlino, but not by other early writers on music. This instrument, and the important part it played in the development of the violin, is the subject of an interesting monograph by Major Hajdecki, published at Munich in 1911.

Viola, Italian. By Gasparo da Salò (Gaspare Stradivari).

Viola. 1745.
Viola. 1745.

A unique example, showing the development towards the violin form. The outline is to some extent of guitar pattern, with only two upper curves. Unfortunately the original head is missing, so that it is not wholly possible to determine how the instrument was strung, probably with six strings.

Viola, Treble, English, six strings.

Viola. 1800.
The City of London.

The maker's name on the label in the instrument is undecipherable.

Viola, Treble, English, six strings. By Henry Jay, Southwark.

Viola. 1832.
Rev. F. M. Gage.

VIOLIN. By STRADIVARI. 1679. p. 154.

Lent by Col. T. B. Shaw-Hellier.

1. 1st 2d 3d 4th 5th 6th 7th 8th 9th 10th 11th 12th 13th 14th 15th 16th 17th 18th 19th 20th 21st 22nd 23rd 24th 25th 26th 27th 28th 29th 30th 31st 32nd 33rd 34th 35th 36th 37th 38th 39th 40th 41st 42nd 43rd 44th 45th 46th 47th 48th 49th 50th 51st 52nd 53rd 54th 55th 56th 57th 58th 59th 60th 61st 62nd 63rd 64th 65th 66th 67th 68th 69th 70th 71st 72nd 73rd 74th 75th 76th 77th 78th 79th 80th 81st 82nd 83rd 84th 85th 86th 87th 88th 89th 90th 91st 92nd 93rd 94th 95th 96th 97th 98th 99th 100th 101st 102nd 103rd 104th 105th 106th 107th 108th 109th 110th 111th 112th 113th 114th 115th 116th 117th 118th 119th 120th 121st 122nd 123rd 124th 125th 126th 127th 128th 129th 130th 131st 132nd 133rd 134th 135th 136th 137th 138th 139th 140th 141st 142nd 143rd 144th 145th 146th 147th 148th 149th 150th 151st 152nd 153rd 154th 155th 156th 157th 158th 159th 160th 161st 162nd 163rd 164th 165th 166th 167th 168th 169th 170th 171st 172nd 173rd 174th 175th 176th 177th 178th 179th 180th 181st 182nd 183rd 184th 185th 186th 187th 188th 189th 190th 191st 192nd 193rd 194th 195th 196th 197th 198th 199th 200th 201st 202nd 203rd 204th 205th 206th 207th 208th 209th 210th 211th 212th 213th 214th 215th 216th 217th 218th 219th 220th 221st 222nd 223rd 224th 225th 226th 227th 228th 229th 230th 231st 232nd 233rd 234th 235th 236th 237th 238th 239th 240th 241st 242nd 243rd 244th 245th 246th 247th 248th 249th 250th 251st 252nd 253rd 254th 255th 256th 257th 258th 259th 260th 261st 262nd 263rd 264th 265th 266th 267th 268th 269th 270th 271st 272nd 273rd 274th 275th 276th 277th 278th 279th 280th 281st 282nd 283rd 284th 285th 286th 287th 288th 289th 290th 291st 292nd 293rd 294th 295th 296th 297th 298th 299th 300th 301st 302nd 303rd 304th 305th 306th 307th 308th 309th 310th 311th 312th 313th 314th 315th 316th 317th 318th 319th 320th 321st 322nd 323rd 324th 325th 326th 327th 328th 329th 330th 331st 332nd 333rd 334th 335th 336th 337th 338th 339th 340th 341st 342nd 343rd 344th 345th 346th 347th 348th 349th 350th 351st 352nd 353rd 354th 355th 356th 357th 358th 359th 360th 361st 362nd 363rd 364th 365th 366th 367th 368th 369th 370th 371st 372nd 373rd 374th 375th 376th 377th 378th 379th 380th 381st 382nd 383rd 384th 385th 386th 387th 388th 389th 390th 391st 392nd 393rd 394th 395th 396th 397th 398th 399th 400th 401st 402nd 403rd 404th 405th 406th 407th 408th 409th 410th 411th 412th 413th 414th 415th 416th 417th 418th 419th 420th 421st 422nd 423rd 424th 425th 426th 427th 428th 429th 430th 431st 432nd 433rd 434th 435th 436th 437th 438th 439th 440th 441st 442nd 443rd 444th 445th 446th 447th 448th 449th 450th 451st 452nd 453rd 454th 455th 456th 457th 458th 459th 460th 461st 462nd 463rd 464th 465th 466th 467th 468th 469th 470th 471st 472nd 473rd 474th 475th 476th 477th 478th 479th 480th 481st 482nd 483rd 484th 485th 486th 487th 488th 489th 490th 491st 492nd 493rd 494th 495th 496th 497th 498th 499th 500th 501st 502nd 503rd 504th 505th 506th 507th 508th 509th 510th 511th 512th 513th 514th 515th 516th 517th 518th 519th 520th 521st 522nd 523rd 524th 525th 526th 527th 528th 529th 530th 531st 532nd 533rd 534th 535th 536th 537th 538th 539th 540th 541st 542nd 543rd 544th 545th 546th 547th 548th 549th 550th 551st 552nd 553rd 554th 555th 556th 557th 558th 559th 560th 561st 562nd 563rd 564th 565th 566th 567th 568th 569th 570th 571st 572nd 573rd 574th 575th 576th 577th 578th 579th 580th 581st 582nd 583rd 584th 585th 586th 587th 588th 589th 590th 591st 592nd 593rd 594th 595th 596th 597th 598th 599th 600th 601st 602nd 603rd 604th 605th 606th 607th 608th 609th 610th 611th 612th 613th 614th 615th 616th 617th 618th 619th 620th 621st 622nd 623rd 624th 625th 626th 627th 628th 629th 630th 631st 632nd 633rd 634th 635th 636th 637th 638th 639th 640th 641st 642nd 643rd 644th 645th 646th 647th 648th 649th 650th 651st 652nd 653rd 654th 655th 656th 657th 658th 659th 660th 661st 662nd 663rd 664th 665th 666th 667th 668th 669th 670th 671st 672nd 673rd 674th 675th 676th 677th 678th 679th 680th 681st 682nd 683rd 684th 685th 686th 687th 688th 689th 690th 691st 692nd 693rd 694th 695th 696th 697th 698th 699th 700th 701st 702nd 703rd 704th 705th 706th 707th 708th 709th 710th 711th 712th 713th 714th 715th 716th 717th 718th 719th 720th 721st 722nd 723rd 724th 725th 726th 727th 728th 729th 730th 731st 732nd 733rd 734th 735th 736th 737th 738th 739th 740th 741st 742nd 743rd 744th 745th 746th 747th 748th 749th 750th 751st 752nd 753rd 754th 755th 756th 757th 758th 759th 760th 761st 762nd 763rd 764th 765th 766th 767th 768th 769th 770th 771st 772nd 773rd 774th 775th 776th 777th 778th 779th 780th 781st 782nd 783rd 784th 785th 786th 787th 788th 789th 790th 791st 792nd 793rd 794th 795th 796th 797th 798th 799th 800th 801st 802nd 803rd 804th 805th 806th 807th 808th 809th 810th 811th 812th 813th 814th 815th 816th 817th 818th 819th 820th 821st 822nd 823rd 824th 825th 826th 827th 828th 829th 830th 831st 832nd 833rd 834th 835th 836th 837th 838th 839th 840th

I.

Stringed Instruments.

b. Viols, Violins, &c.

VIOLS.

LIRA DA BRACCIO, Italian. By Joan Maria. VENICE. [1540.]

Messrs. W. E. Hill & Sons.

Joan Maria, of Brescia, worked at Venice and made this unique specimen in that city. In its original state. Strung with seven strings: the two bass strings not in contact with the fingerboard.

The Lira da Braccio, one of the earliest instruments of the violin family, is referred to by Prætorius and by Zanconnis, but not by other early writers on music. This instrument, and the important part it played in the development of the violin, is the subject of an instructive monograph by Major Hajdecki, published at Mostar in 1892.

VIOL, Italian. By Gasparo da Salò (Gasparo Bertolotti).

BRESCIA. [1565.]

Mr. F. Pingrié.

A unique example, showing the development towards the violin form. The outline is to some extent of guitar pattern, with only two upper corners. Unfortunately the original head is missing, so that it is not wholly possible to determine how the instrument was strung, probably with six strings.

VIOL, Treble, English, six strings.

LONDON. 1609.

The Earl of Wemyss.

The maker's name on the label in the instrument is undecipherable.

VIOL, Treble, English, six strings. By Henrie Jay, Southwarke.

LONDON. 1632.

Rev. F. W. Galpin.

LYRA VIOL, English, tenor, six strings. By William Addison.

LONDON. 1665.

Rev. F. W. Galpin.

The Lyra Viol was of a size smaller than the Division Viol, and was used for Lyra or Tablature playing, in which the composer varied the tuning of the Viol and employed tablature instead of staff notation for the convenience of the player.

VIOL, Treble, English, four strings. By Richard Meares.

LONDON. [1680.]

Mr. T. W. Taphouse.

VIOL, German. By Matthias Griesser.

INNSBRUCK. 1727.

Messrs. W. E. Hill & Sons.

Of similar description to the other specimen of this maker's work shown in the Exhibition, and is of a type evolved in Italy towards the end of the sixteenth century, called 'Archiviole da Lira.' It has only seventeen strings, ten being sympathetic.

VIOL, German. By Matthias Griesser.

INNSBRUCK. 1727.

Messrs. W. E. Hill & Sons.

Of curious form and outline, with a quaintly carved head. It is strung with nineteen strings, twelve being sympathetic.

VIOL, Treble, French, five strings, known in France as 'Quinton' or 'Pardessus de Viol.' By Jean Ouvrard.

PARIS. 1740.

Mr. T. W. Taphouse.

VIOL, Treble, French, five strings, known in France as a 'Quinton.' By Ludovicus Guersan.

PARIS. 1750.

Messrs. W. E. Hill & Sons.

VIOL, Alto, German, five strings. By Johann Elsler.

MAINZ. 1750.

Rev. F. W. Galpin.

VIOL, Tenor, Danish, with five strings. By Goffredson.

COPENHAGEN. 1752.

Played on the knees.

Rev. F. W. Galpin.

VIOL, Tenor, German, seven strings, carved head and tail piece.

By Johannes Hasert.

EISENACH. 1753.

Mr. C. van Raalte.

VIOL, Treble, English, six strings. By Peter Wamsley, 'at the Harp and Hautboy in Pickadilly.'

LONDON. 1753.

Mr. A. Chancellor.

VIOL, English (fitted up to be played as a tenor). By Edward Dickinson 'at the Harp and Crown in the Strand.'

LONDON. 1759.

Mr. A. J. Slocombe.

VIOL, Treble, French, five strings. By Benoist Fleury.

PARIS. 1764.

Rev. F. W. Galpin.

VIOL, with five double wire strings. By Thomas Perry.

DUBLIN. 1794.

Rev. F. W. Galpin.

Not a true viol, but it embodies the ideas of an Italian musician living in Dublin, with whom Perry was acquainted, and it was styled by them a Psaltery.

VIOLE D'AMORE.

The Viola d' Amore, or Love Viol, so called from the soft, tender quality of the tone. The seven wire strings beneath the catgut strings vibrate sympathetically when the latter are bowed. Meyerbeer and others have endeavoured to revive the use of this instrument in the orchestra.

VIOLA D' AMORE, Italian, six melody and seven sympathetic strings. By Giovanni Grancino.

MILAN. 1696.

Rev. F. W. Galpin.

VIOLA DI BARDONE ; or Barytone with bow, German. By Jaques Sainpra.

BERLIN. 17th cent.

The Victoria & Albert Museum.

Said to have belonged to Johann Joachim Quantz, music-master of Frederick the Great. The neck is of carved and pierced boxwood terminating in a figure of Apollo playing the Lyre. The principal finger-board of ivory engraved and inlaid with ebony and tortoise-shell with figures of Jupiter and Juno, and a Lady playing a Lute; the second finger-board also of pierced and engraved ivory; four catgut and fourteen metal sympathetic strings and double wrest.

The Viola di Bardone, sometimes called Viola di fagotto, has usually six or seven gut strings which are bowed, and a number of wire strings to sound sympathetically, as in the Viola d' Amore. Haydn wrote many compositions for this soft-toned but complicated viol.

VIOLA DI BARDONE, or Barytone, German, six melody and thirteen sympathetic strings.

17th cent.

Rev. F. W. Galpin.

VIOLETTA D' AMORE, German. By Joachim Tielke. Five melody, seven sympathetic strings.

HAMBURG. 1670.

Rev. F. W. Galpin.

VIOLA D' AMORE, German, seven melody and seven sympathetic strings. By Antonius Zacher.

EISTADT. 1716.

Mr. C. van Raalte.

From the Nuremberg Castle collection.

VIOLA D' AMORE, German, seven melody and seven sympathetic strings. By Leonhard Maussiell.

NUREMBERG. [1720.]

Mr. C. J. Wilson.

VIOLA D' AMORE, German, seven melody and seven sympathetic strings. By Paulus Aletsie.

MUNICH. 1724.

Mr. L. van Waefelghem.

VIOLA D' AMORE, German, seven melody and seven sympathetic strings. By Johann Ulrich Eberle.

PRAGUE. 1730.

Mr. Howard Head.

Formerly belonged to Carli Zoeller.

Eberle was the principal maker of Viole d' Amore in Germany, and some of the best of these instruments for playing purposes were made by him.

VIOLE DA GAMBA.

The Viola da Gamba (French 'basse de viole') was the bass or deepest in pitch of the set of Viols. It derives its name from having been held between the knees of the performer. It is the 'Viol de gamboys' of Shakespeare.

VIOLA DA GAMBA, French. By Gaspar Duiffoprugcar.

LYONS. [1550.]

Sir George Donaldson.

The investigations of Dr. Henri Coutagne have disposed of the tradition that Duiffoprugcar worked in Italy. He was a German, born at Freising in Bavaria, who afterwards established himself at Lyons, taking out papers of naturalization. He died in that city about 1566.

VIOLA DA GAMBA, Italian. By Gasparo da Salò (Gasparo Bertolotti).

BRESCIA. [1570.]

Messrs. W. E. Hill & Sons.

From the Cathedral of Burgos. This instrument had no soundpost. It bears the maker's original label, but as is usual in the case of instruments by Gasparo and Maggini, it is undated.

VIOLA DA GAMBA, Italian. By Antonius and Hieronymus Amati.

CREMONA. 1611.

Messrs. W. E. Hill & Sons.

VIOLA DA GAMBA, English. By Henrie Jay, of Southwarke.

LONDON. 1611.

Mr. E. J. Payne.

VIOLA DA GAMBA, English. By Henrie Jay, of Southwarke.

LONDON. 1619.

Messrs. W. E. Hill & Sons.

VIOLA DA GAMBA, German. By Jacobus Stainer. ABSAM. 1667.

Mr. W. E. Currey.

Another interesting Viola da Gamba by this well-known maker formerly belonged to the late Earl of Harrington and is now in the Royal Collection of Musical Instruments at Berlin. Both contain autograph labels of the maker.

VIOLA DA GAMBA, English. By John Pitts.

LONDON. 1679.

Messrs. W. E. Hill & Sons.

VIOLA DA GAMBA, English. By Barak Norman, at the Bass Viol
in St. Paul's Churchyard.

LONDON. 1698.

Messrs. W. E. Hill & Sons.

VIOLA DA GAMBA, German.

[1700.]

Mr. H. Duckworth.

Formerly the property of Handel and presented by him to Mr. Bernard Granville, among whose collection of Handel manuscripts and relics it was sold at auction by Messrs. Puttick and Simpson in 1858.

VIOLA DA GAMBA, French, seven strings. By Claude Pierray.

PARIS. 1708.

Rev. F. W. Galpin.

VIOLINS.

VIOLIN, Italian. By Andreas Amati.

CREMONA. 1564.

Mr. A. F. Hill.

Originally one of the set of Amati instruments that belonged to Charles IX. of France. An early instance of a dated Amati label.

In all probability this instrument was brought to England by William Corbett, the Court Violinist of Queen Anne, who resided for some time in Italy. It is known from Corbett's will and other sources that he possessed a number of Amati instruments, and this particular example and two others bear his initials branded on them.

VIOLIN, English. Boxwood, carved with woodland scenes. 1578.

The Earl and Countess of Warwick.

Said to have been given by Queen Elizabeth to the Earl of Leicester, and the arms of both those personages are engraved in silver on the finger-board. It has been suggested that this violin is the work of J. Pemberton, a maker of some repute in London about the year 1580; but there seems to be no other indication in support of this opinion than the initials 'J. P.' engraved upon the instrument. On the other hand, it has been stated that the wood carving is some centuries older than the upper portion of the instrument, and that it dates from about 1330. This violin may therefore be a reconstruction of an older specimen of the violin family. Described by Burney in his 'History of Music' (vol. iii., p. 15), published in 1789, the instrument was then in the possession of Bremner, the music publisher in the Strand. In 1803 it was sold among the effects of the Hon. Smith Barry at Messrs. Christie's, and realized 30 guineas.

See illustration, p. 160.

VIOLIN, Italian. By Gasparo da Salò (Gasparo Bertolotti).

BRESCIA. [1590.]

Lord Amherst of Hackney.

The violins of this maker are extremely rare, only five or six being known to exist. Exhibited at South Kensington in 1885.

VIOLIN, Italian. By Giovanni Paolo Maggini. BRESCIA. [1620.]

Mr. H. Sternberg.

One of two violins by this maker that formerly belonged to De Beriot, the celebrated violinist.

VIOLIN, English.

Early 17th cent.

The Victoria & Albert Museum.

The back is carved with scroll work, and the Royal shield of Great Britain and Ireland, with supporters. Said to have belonged to King James I.

VIOLIN, Italian. By Antonius and Hieronymus Amati.

CREMONA. 1628.

Miss E. A. Willmott.

A unique example, of large size, and in a perfect state of preservation. Formerly the property of the late Mr. C. J. Read, of Salisbury. Exhibited at South Kensington in 1872 and 1885.

VIOLIN, Italian. By Nicolo Amati. CREMONA. 1646.
Col. T. B. Shaw-Hellier.

VIOLIN, English. By Christopher Wise, in Vine Court,
Bishopsgate Without. LONDON. 1650.
Messrs. W. E. Hill & Sons.

'July 16, 1663. Then at Wapping to my carver's about my viall head. So home and thence to my Viall makers' in Bishopsgate Street ; his name is Wise, who is a pretty fellow at it.' [*Pepys's Diary.*]

VIOLIN, English. By Jacob Rayman, at 'Belle yarde in
Southwarke.' LONDON. 1657.
Mr. J. T. Chapman.

VIOLIN, English. By Thomas Urquhart, in the year of the
great fire. LONDON. 1666.
Messrs. W. E. Hill & Sons.

VIOLIN, Italian. By Antonio Mariani. PESARO. 1666.
Mr. J. T. Chapman.

VIOLIN, Italian. By Nicolo Amati. CREMONA. 1679.
Rev. E. H. Fellowes.

Formerly the property of the glee-composer R. J. S. Stevens, who has scratched his name on the back of the instrument, with the addition of 'Charterhouse, 1796.' Exhibited at South Kensington in 1885.

VIOLIN, Italian. By Antonio Stradivari. CREMONA. 1679.
Col. T. B. Shaw-Hellier.

Remarkable not only for its ornamentation but for its large proportions, this instrument is known as the 'Hellier,' having been purchased by Sir Samuel Hellier of Womborne, Staffordshire, from the maker himself. 'We may here incidentally remark that this Violin shows that Stradivari enjoyed rich patronage previous to 1680, for he received no ordinary remuneration for the making of such an instrument' (*see 'The Life and Work of Antonio Stradivari.'*) Exhibited at South Kensington in 1872 and 1885, and illustrated in colours in Hipkins's 'Musical Instruments.'

See illustrations, p. 153.

VIOLIN, Italian. By Antonio Stradivari. CREMONA. [1680.]

The Hon. Robert O'Neill, M.P.

A specimen of the early period of Stradivari's work, with a painting of a lioness on the back of the instrument. This painting is not the work of Stradivari, and is of later date. Formerly the property of Aloys Kettenus, a pupil of De Bériot, who died in 1897.

VIOLIN, English. By Edward Pamphilon. LONDON. [1680.]

Mr. J. T. Chapman.

VIOLIN, English. By William Baker. OXFORD. 1683.

Mr. T. W. Taphouse.

VIOLIN (small size), Italian. By Antonio Stradivari.

CREMONA. 1685.

Mrs. Chapman.

Purchased from Vuillaume about 1855 for £20 by M. Zeiger, an organist at Lyons, for his daughter. Brought to England in 1876 by a well-known connoisseur, it afterwards formed one of the Bennett Collection.

VIOLIN, English. By Robert Cuthbert. LONDON. 1690.

Mr. J. T. Chapman.

VIOLIN, Italian. By Hieronymus Amati filius Nicolaus.

CREMONA. 1709.

The Earl of Wemyss.

VIOLIN, English. By Barak Norman, 'at the Bass-Viol in St. Paul's Churchyard.'

LONDON. 1719.

Mr. J. T. Chapman.

VIOLIN (small size), Italian. By Antonio Stradivari.

CREMONA. 1720.

Mrs. Chapman.

Brought from Italy by Tarisio, and afterwards formed one of the 'Gillott' and 'Bennett' Collections. The peg-box terminates in a shield instead of the usual scroll. Exhibited at South Kensington in 1872.

VIOLIN, English. By John Sexton, on London Bridge.

LONDON. 1720.

Mr. J. T. Chapman.

The violins of Sexton are of extreme rarity and considerable merit. Only two have been seen by Messrs. W. E. Hill & Sons during the last fifty years.

VIOLIN, English. By Daniel Parker.

LONDON. [1720.]

Messrs. W. E. Hill & Sons.

Daniel Parker was one of the earliest makers who was inspired by the work of Stradivari.

This instrument is a copy of a Stradivari of the 'long' pattern.

VIOLIN, English. By Nathaniel Cross, 'at the Bass-Viol in St. Paul's Churchyard.'

LONDON. 1731.

Mr. J. T. Chapman.

VIOLIN (small size), Italian. By Antonio Stradivari.

CREMONA. 1735.

Mrs. Sassoon.

Mentioned in 'The Life and Work of Antonio Stradivari' (p. 91). On the label Stradivari has recorded that he made this violin in his ninety-second year. With its original case.

VIOLIN, Italian. By Joseph Guarnerius del Jesu.

CREMONA. 1738.

Sir Robert Borwick.

A typical example of this maker's more refined and less robust style; very flat in model and with but little varnish left. Known as the Wieniawski, having belonged to the celebrated violinist of that name.

VIOLIN, English. By John Barrett, 'at the Harp and Crown in Pickadilly.'

LONDON. 1740.

Mr. J. T. Chapman.

VIOLIN, English. By Peter Wamsley, 'at the Harp and Hautboy, in Pickadilly.'

LONDON. 1742.

Mr. J. T. Chapman.

- VIOLIN, English. By John Marshall. LONDON. 1754.
Mr. J. T. Chapman.
- VIOLIN, English. By Joseph Scott. HALLCLIFFE, CUMBERLAND. [1760.]
Mr. J. T. Chapman.
- VIOLIN, English. By Pearson Gardner. LONDON. 1760.
Mr. J. T. Chapman.
- VIOLIN, English. By Joseph Hill & Sons, 'at the Harp and
Flute in the Haymarket.' LONDON. 1770.
Mr. J. T. Chapman.
- VIOLIN, English. By Thomas Powell. LONDON. 1780.
Mr. J. T. Chapman.
- VIOLIN, English. By William Forster. LONDON. 1800.
Messrs. W. E. Hill & Sons.
- VIOLIN, English. By John and Henry Banks. SALISBURY. 1803.
Messrs. W. E. Hill & Sons.
- VIOLIN, English. By Lockey Hill. LONDON. 1810.
Mr. J. T. Chapman.
- VIOLIN, English. By John Morris. BATH. 1819.
Mr. J. T. Chapman.
- VIOLIN, English. By Thomas Dodd. LONDON. [1820.]
Mr. J. T. Chapman.
- Dodd claimed to have possessed the secret of the Cremonese varnish.
- VIOLIN, English. By John Frederick Lott. LONDON. [1820.]
Mr. J. T. Chapman.
- VIOLIN, English. By Charles Harris. OXFORD. 1820.
Mr. T. W. Taphouse.
- VIOLIN, English. By Bernard Simon Fendt. LONDON. [1820.]
Messrs. W. E. Hill & Sons.

VIOLIN, English. Made and carved by George Romney, the famous painter.

LONDON. 1830.

Mrs. C. Prodgers.

Some interesting carving on the back, and a curiously shaped head. 'Of his (Romney's) skill and ingenuity in carving the Violin which he made for himself, and which is now in my possession, is a curious specimen and a sufficient proof.' ('Memoirs of George Romney,' by the Rev. John Romney.)

See illustration, p. 158.

VIOLIN, French, with a curiously carved back. 19th cent.

Captain Alex. S. Beaumont.

VIOLIN, English, of the size and model of an English Dancing Master's Kit.

LONDON. 1862.

Messrs. W. E. Hill & Sons.

Made by the late W. E. Hill for the use of H.R.H. the late Duke of Edinburgh.

VIOLAS.

VIOLA, Italian. By Peregrino Zanetto of Brescia. [1550.]

Col. T. Myles Sandys, M.P.

Very interesting as being one of the earliest known of the violin family as distinct from the old viols. Zanetto was one of the first makers of the Brescian School.

VIOLA, Italian. By Gasparo da Salò (Gasparo Bertolotti).

BRESCIA. [1570.]

Mr. E. A. Sandeman.

VIOLA, Italian. By Andreas Amati. CREMONA. [1570.]

Messrs. W. E. Hill & Sons.

From the collection of the late Earl of Wilton.

VIOLA, Italian. By Gasparo da Salò (Gasparo Bertolotti).

BRESCIA. [1580.]

Messrs. W. E. Hill & Sons.

Original state, with the short neck and fingerboard. From the collection of the Duke of Modena.



FIGURE 1. Violin in the collection of the
Museum of the City of New York.



FIGURE 2. Violin in the collection of the
Museum of the City of New York.

Violin, English. Made and carved by George Romney, the famous painter.

LONDON. 1830.

Lent by Mrs. C. Progers.

Most interesting owing to the work, and a curiously shaped bowl. Of his (Romney's) skill and ingenuity in carving the Violin which he made for himself, and which is still in his possession, is a curious specimen and a judicious proof. (*Memorial of George Romney, by the Rev. John Romney, 1830, p. 117.*)

Violin, French. with a curiously carved back.

17th cent.

Lent by Mrs. C. Progers.

Violin, English, of the size and model of an English Dancing Master's R. S.

LONDON. 1861.

Made by Mr. E. Hill of Bath.

Made by the late W. E. Hill for the use of H. R. H. the late Duke of Edinburgh.

Violas

Viola, Italian. By Peregrino Zanetto of Brescia.

1561

Lent by Mrs. C. Progers.

Very interesting as being one of the earliest known of the viola family as distinct from the old viola. Zanetto was one of the first makers of the Bassoon family.

Viola, Italian. By Gasparo da Salò (Gasparo Bertolotti).

VIENNA. 1570.

Lent by Mrs. C. Progers.

Viola, Italian. By Antonio Amati.

VIENNA. 1570.

Made by Mr. E. Hill of Bath.

Lent by Mrs. C. Progers.

Viola, Italian. By Gasparo da Salò (Gasparo Bertolotti).

VIENNA. 1570.

Made by Mr. E. Hill of Bath.

Lent by Mrs. C. Progers.

VIOLIN. Made by GEORGE ROMNEY. 1830. p. 158.

Lent by Mrs. C. Progers.

VIOLA. By AMATI. [1630.] p. 159.

Lent by H.M. The King.



VIOLA, Italian. By Antonius and Hieronymus Amati. In its original large and uncut state.

CREMONA. 1592.

Messrs. W. E. Hill & Sons.

Brought to England by Sir William Hamilton (1730-1803), the diplomatist and archæologist.

VIOLA, Italian. By Antonius and Hieronymus Amati.

CREMONA. [1630.]

His Majesty The King.

With paintings on the back: to the left a figure of St. John the Baptist and the Lamb; in the centre a coat of arms; to the right another figure, nearly obliterated by use. Inscriptions round sides: 'Ecce Agnus Dei,' 'Giulia Maria Bernardi.' Exhibited at South Kensington in 1872 and in 1885.

See illustration, p. 158.

VIOLA, English. By William Baker.

OXFORD. 1683.

Mr. T. W. Taphouse.

This instrument, and the Violin by the same maker which belonged to Mr. Taphouse, are part of a 'Chest of viols' by Baker, formerly in the possession of the Music Schools, Oxford.

VIOLONCELLOS.

VIOLONCELLO, Italian. By Andreas Amati.

CREMONA. 1572.

Mr. J. H. Bridges.

Presented by Pope Pius V. to Charles IX. of France, and in consequence of this called 'The King.' Referred to by Forster and Sandys in their 'History of the Violin' (page 203). Exhibited at South Kensington in 1885.

VIOLONCELLO, Dutch. By Pieter Rombouts.

AMSTERDAM. 1720.

Mr. E. A. Sandeman.

A unique example. Exhibited at South Kensington in 1885.

VIOLONCELLO, Flemish, with five strings. By Marcus Broché (Snoeck.)

BRUSSELS. 1720.

Rev. F. W. Galpin.

A more notable and earlier example of a violoncello with five strings is that of the Stradivari, dated 1684, known as the 'General Kyd.'

VIOLONCELLO, English. By Joseph Hill & Sons, 'at the Harp and Flute in the Haymarket.' LONDON. 1787.

Mrs. Rampling Rose, née Braddyll.

Presented by H.R.H. the Prince of Wales (afterwards King George IV.) to Mr. Wilson Braddyll, Groom of the Bedchamber.

POCHETTES AND DANCING MASTER'S KITS.

Pochettes and kits are violins of small size and peculiar shape which were used by dancing masters. The former, which are usually of boat shape, came into vogue in France about the time of Louis XIII. De Furetière's Dictionary (1690) defines the word 'Poche': 'petit violon que les maîtres à danser mettent dans leur poche quand ils vont monter en ville.'

POCHETTE, French. By Antoine Médard. NANCY. 1666.
Messrs. W. E. Hill & Sons.

From the Samary collection.

POCHETTE, German. By Georg Hochbrücher. AUGSBURG. 1670.
Messrs. W. E. Hill & Sons.

POCHETTE, German. By Joachim Tielke. HAMBURG. 1671.
Messrs. W. E. Hill & Sons.

POCHETTE, German, of Ebony and Ivory. 1672.
Mr. H. Head.

POCHETTE, French, with case and bow. [1675.]
Mr. H. Head.

POCHETTE, Italian. By Pietro Railich. PADUA. 1690.
Mr. T. W. Taphouse.

POCHETTE SOURDINE, English. 1700.
Rev. F. W. Galpin.

POCHETTE, German. By Georg Wurff. MUNICH. 1700.
Mr. T. W. Taphouse.



Violin and Bow. 1861.
 From the collection of the Earl of Warwick.



Trombone. English. 1878. p. 123.
 From the collection of the Earl of Warwick.

Violoncello, English. By Joseph Hill & Sons, 'as the Harp and Flute in the Haymarket.' DUBLIN. 1787.

Mrs. Rowland Hill, the Builder.

Presented by King of the Prince of Wales (afterwards King George IV.) to Mr. Wilson Murray, Groom of the Bedchamber.

PACHETTE AND DANCING MASTER'S KITS.

Pachette. A little or 'holms of small tone and peculiar shape which were used by dancing-masters. The former, which are usually of bowl shape, and the latter a brace about the time of Louis XIII. De Bouchere's *Trésor de la Musique* defines the word 'Paché', 'petit violon que les maîtres de danse tenoient dans leur poche quand ils vout mener en ville.'

REBEC AND BOW. p. 161.

Rebec, French. By Antoni Mollet. DUBLIN. 1666.

Lent by Rev. F. W. Galpin.

Mrs. W. E. Hill & Sons.

From the Murray collection.

Rebec, German. By Georg Hochbrücher. DUBLIN. 1670.

Mrs. W. E. Hill & Sons.

Rebec, German. By Joachim Teller. DUBLIN. 1671.

Mrs. W. E. Hill & Sons.

Rebec, German, of Ebony and Ivory. 1672.

Mrs. H. Hill.

Rebec, French, with case and bow. (1673.)

Mrs. H. Hill.

Rebec, Italian. By Pietro Ruffini. DUBLIN. 1680.

Mrs. W. E. Hill & Sons.

Violoncello, English. **VIOLIN, ENGLISH.** 1578. p. 153.

Lent by The Earl and Countess of Warwick.

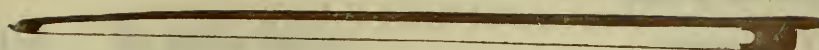
Rev. F. W. Galpin.

Violoncello, German. By Georg Wurf. DUBLIN. 1700.

Mrs. W. E. Hill & Sons.

TROMBA MARINA. p. 161.

Lent by Rev. F. W. Galpin.



POCHETTE, SOURDINE, German. By C. P. Blumenhagen.

HANOVER. 1753.

Rev. F. W. Galpin.

KIT, English. By John Betts.

LONDON. [1800.]

Mr. T. W. Taphouse.

REBEC, Italian, with three strings and bow.

18th cent.

See illustration, p. 160.

Rev. F. W. Galpin.

NYCKEL-HARPA (keyed fiddle), Swedish.

18th cent.

Rev. F. W. Galpin.

Though the bow is still used, there is here a rudimentary form of key-board further elaborated in the Vielle or Hurdy-Gurdy.

TROMBA MARINA.

1700.

Rev. F. W. Galpin.

A portable monochord played with the bow, probably the oldest bowed instrument known, and archetype of all others. It has a round neck about the size of a broomstick, dovetailed into a top block or shoulder, which forms the end of the body. The latter is a resonant box or drum (whence the German name, *Trummscheidl*), broadening towards the bottom, where it rests on the ground, and having a thin, fine belly, quite flat. The string is a very thick violoncello string, stretched over a peculiar bridge. This is of hard and close-grained wood, and rests firmly on the belly with the right foot only, upon which side the string bears with its whole weight. The left foot touches the belly lightly: and when the string is put in vibration this foot rattles rapidly on the belly like an organ reed. Played by stopping in the usual way, the marine trumpet produces tones far less melodious than the bray of an ass. It is properly played wholly in natural harmonics. The name 'tromba marina' was probably given to the instrument on its introduction into Italy, on account of its external resemblance to the large speaking-trumpet used on Italian vessels.

See illustration, p. 160.

CRWTH, Welsh. Modern. By Owain Tudwr. DOLGELLY.

Rev. F. W. Galpin.

REBEC, Greek, with three strings, now called Lyra.

Rev. F. W. Galpin.

FITHELE, Wendish, three strings.

Rev. F. W. Galpin.

Bows.

COLLECTION OF OLD BOWS.

16th, 17th, and 18th cents.

Messrs. W. E. Hill & Sons.

Many of the sticks are beautifully fluted, and exhibit considerable taste in design and symmetry in construction.

VIOLIN Bow, Italian. By Antonio Stradivari. CREMONA. [1700.]

Messrs. W. E. Hill & Sons.

Originally with the Stradivari Violins belonging to King Charles IV. of Spain. The royal arms are inlaid on the nut.

VIOLIN Bow, of steel, Spanish.

18th cent.

The Oxford & Cambridge Musical Club.

Faceted and lightly engraved near the end, towards which stands a lion passant holding a sceptre carved in high relief; it ends in a closed royal crown Signed 'Josef Ximenez.' Exhibited at the Burlington Fine Arts Club, 1900.

DOUBLE-BASS Bow, French. By François Lupot. PARIS. [1800.]

The Oxford & Cambridge Musical Club.

Used by Bottesini, the famous contrabassist.

VIOLIN Bow, French. By François Tourte. Octagon stick.

Original mountings of gold and tortoiseshell. PARIS. [1800.]

Mr. A. E. Hill.

François Tourte, the most famous of violin-bow-makers, was born in Paris in 1747, and died there in 1835. He has been denominated the Stradivari of the bow; but he had to do more for the bow than the great Cremonese for the fiddle. Tourte found bow-making in a state of chaos, and he reduced it to a science. He may be said to have invented the modern bow.

VIOLONCELLO Bow, French. By François Tourte. Octagon stick. Original mountings of gold and tortoiseshell.

PARIS. [1800.]

Mr. A. E. Hill.

VIOLONCELLO Bow, English. By John Dodd.

Original state.

LONDON. [1800.]

Mr. A. E. Hill.

VIOLIN Bow, English. By John Dodd.

Original state.

LONDON. [1800.]

Mr. A. E. Hill.

VIOLIN Bow, English. By George Louis Panormo.

Original state.

LONDON. [1830.]

Mr. A. E. Hill.

MISCELLANEOUS.

VIOLIN CASE, Italian. By Antonio Stradivari.

CREMONA. 17th cent.

Messrs. W. E. Hill & Sons.

Covered with leather and studded with brass nails arranged in a design.

Illustrated in Hill's 'Antonio Stradivari : his Life and Work.'

VIOLIN Case, French. Covered with tooled and gilt red morocco.

Late 17th or early 18th cent.

Said to have belonged to Louis XIV.

Sir George Donaldson.

QUARTET DESK. English marquetry work.

18th cent.

Inlaid with representations of musical instruments.

Miss E. A. Willmott.

A VIOLIN MAKER'S PLANE, French.

PARIS. 1715.

Messrs W. E. Hill & Sons.

Made of iron, this interesting tool is beautifully ornamented and engraved round the sides with diamond-shaped musical notes and the words of an old French love-song. Stamped at the end is the name of Jacques Boquay, Rue d'Argenteuil, Paris. Boquay was one of the best violin makers of the period.

II.

Stringed Instruments

WITH A KEYBOARD.

FROM the Pianoforte of to-day, the household orchestra as it has been termed, to its remote prototype is a long, long way. Yet the steps by which the Dulcimer of the ancient nations has become developed into the Pianoforte are not difficult to trace, although we cannot say for certain who was the inventor of each one of the improvements found in the popular instrument now placed at the service of Music.

Historically the pianoforte dates back to Assyrian times—its ancestor was the dulcimer, apparently a favourite instrument of this people. In the Assyrian room at the British Museum will be found some of the massive stone sculptures brought by Layard from the mound of Kouyunjik. This portion of Nineveh was built by Sargon 700 B.C. On some of the slabs are seen processions in which musicians play an important part; among these are performers on the dulcimer. For the convenience of marching, the instrument is attached by a string to the waist, and the players appear to be striking the strings with hammers at the end of sticks held in their hands.

A dulcimer may be defined as a quadrilateral sound-box across which strings are stretched resting on bridges; this

applies to pianofortes of to-day, the main difference being that our instrument possesses keys controlling the hammers, whereas the dulcimer players keep the hammer-sticks in their hands, and do not depend upon mechanism to strike the strings. The principle of tone production is identical in both cases. The dulcimer under various names is still popular, and is to be found in every civilized country.

It is certain that a keyboard was known to the Greeks and Romans, for their so-called Water Organs were furnished with keys for the fingers. In all probability this simple device of a balanced lever passed out of mind in consequence of the troubles and darkness which ensued on the invasion of Italy by the Goths and Vandals in the early Christian era. Art and learning died ; they did not revive from their long sleep until hundreds of years after the sacking of Imperial Rome. The lever key, one end for the finger and the other for the hammer, had to be re-invented. In the case of the clavier instruments strung with catgut or wire, two distinct types of mechanism were employed. One, derived from the action of plucking the string of the harp by the finger, gave us the virginal, spinet, and harpsichord ; the other, following the practice of the dulcimer players, took the form of a metal 'tangent' by way of hammer, which struck a blow, and so caused the string to sound. But the vibration did not last long, the string was not free—it was held tight so long as the finger held the key down ; thus the tone was feeble and evanescent. A different effect was obtained from those instruments where the string was plucked ; here a simple mechanical contrivance termed a 'jack,' furnished with a piece of leather or quill attached to its

tongue, plucked the string, as was done by the plectrum in the cithara of the Greeks ; thus a more sustained sound was produced, until the return of the key brought a little piece of cloth on to the string and the sound was damped.

These two types of a keyed dulcimer ran side by side for hundreds of years, and not a little beautiful and interesting music was written for the instruments. They supplied the wants of the creators of music of the day, yet to a great extent they lacked what we deem the soul of music, viz., expression. Clever makers of the harpsichord employed ingenious devices for varying the tone quality, but in all these instruments dynamic expression—*i.e.*, the power of producing either a loud or a soft note as the performer desired—was impossible. We know that the clavichord and the virginal were in use in 1400, the two types continuing to be made until the beginning of the last century. Recognising their imperfections, it seems strange that they could have survived the invention of the pianoforte proper for more than a hundred years.

The mechanical principle of this instrument is easy to understand. It is that of a free balanced hammer ; in effect mechanism assists in doing just what the wrists of the dulcimer players performed. These men could just touch the strings, or hit them a severe blow, then immediately raise the hammer-stick and allow the string to sound freely until its vibrations came to an end. Thus *piano forte* (soft-loud), which we obtain now through the hammer with its escapement mechanism, exactly expresses what was achieved thousands of years ago by the dulcimer players. There have been doubts as to who first planned out this hammer with its graduated blow and immediate

release so as to allow the string to vibrate freely. Various claims have been made for the invention. It was the opinion of the late A. J. Hipkins—than whom no greater authority on the history of the pianoforte ever lived—that it must be credited to Bartolomeo Cristofori, an Italian harpsichord maker, and the date of 1709 is assigned to the invention.

Considering that the balanced hammer device meant all the difference between formal and artistically rendered music, it seems strange that the invention did not become immediately popular and widespread. Yet this was not so. Frederici introduced it into Austria in 1758, Zumpe into England in 1760, and Erard into France in 1777; but the principle was the right one. As time went on, composers and players appreciated this invention; makers vied with each other in perfecting the hammer mechanism and making it obedient to the fingers of the players. Then with a new instrument of greatly extended compass new music arose; the old methods of plucking the string, or striking it a feeble blow with a little metal tangent, fell into desuetude. Little by little the sensitiveness, the tone, and the sustaining effect of the pianoforte grew, and now we have acquired the splendid instrument of to-day, powerful, pure in tone, responsive to the touch, capable of perfect accent, and of as much refinement of expression as can be obtained from a complete orchestra of skilled instrumental players.

T. L. SOUTHGATE.



Stringed Instruments.

WITH A VERGARD.

Clavichord, Fagot, Pianoforte, &c.

VIRGAL, Italian, in a cedar-wood case.

[17th c.]

Given by H. E. M. G. G. G.

The instrument was with the many ornaments, and special features of the
specimens of this instrument.

Swiss, Italian. By Giovanni Celestini.

17th c. 1791

At the time of the

The Italian Spina, like the harpsichord and organ, is made by means
of a mechanism of strings and points of rest. It was long supposed
to have derived its name from the place 'Spina'. It has also been
conjectured that it may be named after the name 'Spina' (spine) which
represents the string in regard to the instrument.

VIRGAL, Italian, formerly belonging to Queen Elizabeth.

Cedar wood.

Given by H. E. M. G. G. G.

At the time of the

The instrument is decorated with a kind of arabesque pattern in purple
and blue on a gold ground, and the front with panels of white
marble, having also on the left the royal arms of Queen Elizabeth, and
on the right a door, covered, looking a temple, and flanked by a tree of
an oak tree. There are also three small panels and golden doors of wood
covered with ebony, some carved and gilt ornaments on the sides, and the
top of the instrument with ivory, ebony, and various kinds of wood. The sides are
of wood, covered with crimson velvet and lined with yellow silk, and the
with three carved and gilt looking panels, and bands of the same shape.

CLAVECIN. By HANS RUCKERS, THE YOUNGER. Antwerp, 1642. p. 170.

Lent by The Countess of Duley.

II.

Stringed Instruments.

WITH A KEYBOARD.

Clavichords, Virginals, Pianofortes, &c.

VIRGINAL, Italian, in a cedar-wood case. [1580.]

Messrs. W. E. Hill & Sons.

The finely-carved rose and the ivory ornamentation are special features in the appearance of this instrument.

SPINET, Italian. By Giovanni Celestini. *VENICE. 1593.*

Sir George Donaldson.

The Italian Spinetta, like the harpsichord and virginal, is sounded by means of a mechanical plectrum (jack and point of quill). It was long supposed to have derived its name from the point 'spina.' It has since been conjectured that it owes its name to the maker Spinetti (about 1500), who introduced the oblong or virginal form of the instrument.

VIRGINAL, Italian, formerly belonging to Queen Elizabeth.
Cedar wood.

Second half of the 16th cent.

The Victoria and Albert Museum.

The interior is decorated with a band of arabesque painted in carmine and blue on a gold ground, and the front with panels of similar ornament, having also on the left the royal arms of Queen Elizabeth, and on the right a dove, crowned, holding a sceptre, and standing on a root of an oak tree. There are fifty keys with jacks and quills, thirty of them mounted with ebony, with stamped and gilt ornament on the ends, and the rest inlaid with silver, ivory, and various kinds of wood. The outer case of deal, covered with crimson velvet and lined with yellow silk, is fitted with three engraved and gilt locked plates, and inside of the rising flaps

ornamented with flowers and tendrils in gold on a gold-sprinkled black ground. Described in the *Gentleman's Magazine* for 1815 as having been sold about the year 1803 at Lord Spencer Chichester's sale at Fishwick, Staffordshire. It was purchased by a former owner, about the year 1842, from a person who stated that it came from Fishwick. In 1885 this virginal was exhibited at South Kensington by the Rev. Nigel Gresley, and in the following year it was sold at Messrs. Christie's, realizing the sum of 105 guineas. Illustrated in Hipkins's 'Musical Instruments.'

CLAVICYTHERIUM, Italian.

17th cent.

Rev. F. W. Galpin.

VIRGINAL, Italian, interior of lid of case painted with Amorini dancing.

17th cent.

Mr. C. van Raalte.

CLAVICHORD, Italian, signed Onesto Tosi di Genova fece, 1605.

GENOA. 1605.

Rev. F. W. Galpin.

VIRGINAL, Italian, with painted case. By Joseph Mondini.

FLORENCE. 1631.

Mr. J. A. Fuller Maitland.

CLAVECIN, Flemish. By Hans Ruckers, the younger.

ANTWERP. 1642.

The Countess of Dudley.

Gilded and decorated case; the inside of the top painted with a mythological subject attributed to Rubens. Compass $4\frac{1}{2}$ octaves, B to D. Sounding-board painted with flowers, and rose with initials 'H. R.'

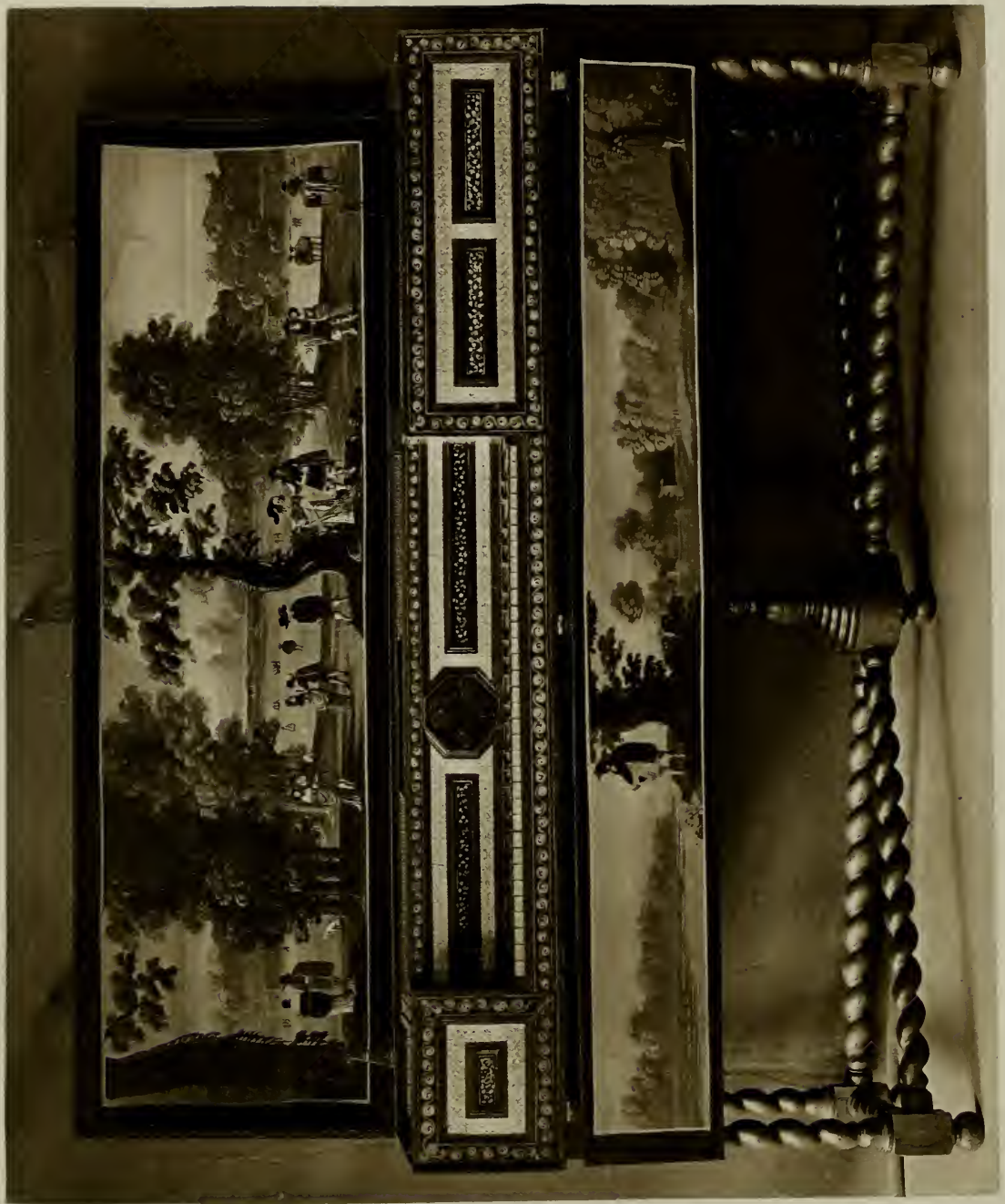
This fine instrument shows the rich decoration often bestowed upon the famous Ruckers harpsichords, not infrequently introduced a hundred years after the instrument had been constructed. New keyboards were introduced and, if there were room, additional strings, with wider range of compass. In this example such an alteration does not appear to have taken place, and the original stops have been retained. Exhibited at South Kensington in 1885.

See illustration, p. 169.

CLAVICHORD (fretted), early English. By Hicks.

[1660.]

Mr. T. L. Southgate.



VIRGINAL, English, oboe shaped. By Adam Liversidge.

LONDON, 1655.

Mr. A. F. Hill.

The case of oak, with the original inside. The instrument has a curious painting on the inside of the lid, showing the Moll in St. James's Park with a distant view of Arlington House. At the time it was the property of Dr. Blomfield, F.R.S., author of 'The Foundation, its reign, progress, and destruction' (1860), and is referred to on pages 54 and 339 of that book. Previous to Dr. Blomfield's ownership it belonged to Mr. Thomas Madox, F.R.S., of John Square.

Exhibited at South Kensington in 1882, and described by Mount Chapple, the lecturer on stringed instruments in the possession of Kail Gwynne.

See Illustrations, p. 171.

The Virginal form of Virginals—in Italian, 'Spinetta à Mano,'—French, 'Clavier rectangulaire'—is properly an oblong frame made like an Indian wedding cake or 'cassock.' This make of instrument appears to have been adopted in England simultaneously with the 'Spinetta traversa,' the ordinary English Spinet of Howard, Koom, and de Hirschdoek. There are no earlier specimens of English make known than those made about the middle of the seventeenth century. The Great Fire of London is insufficient to account for their absence, as country portions of the inability exist of anterior date. With these instruments there is never a responsible name given.

SPINNET, English. By John Hitchcock.

LONDON, 1710.

Mr. Hill.

Formerly in the possession of Handel.

This instrument came from Domenico Martin, Norfolk. According to his descendants, Andrew George Lemon, who died at Lynn in 1818, had come with Handel to England in 1705. The Spinnet was afterwards given by Handel to Lemon, who was a violin player, and had been a page-boy to the King of Prussia's Horse. Lemon is an Anglized form of a name which may have been Lelmann. I am not aware that any biographer of Handel mentions this early friend; but things move slowly in Norfolk, and I can see no reason for the invention of a fictitious pedigree for an instrument which must have seemed to be of little value to him.

(A. J. HICKS.)

VIRGINAL. By ADAM LIVERSIDGE. London, 1666. p. 171.

Lent by Mr. A. F. Hill.



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VIRGINAL, English, coffer shaped. By Adam Leversidge.

LONDON. 1666.

Mr. A. F. Hill.

The case of oak, with the original stand. The instrument has a curious painting on the inside of the lid, showing the Mall in St. James's Park with a distant view of Arlington House. At one time it was the property of Dr. Rimbault, F.S.A., author of 'The Pianoforte, its origin, progress, and construction' (1860), and is referred to on pages 64 and 399 of that book. Previous to Dr. Rimbault's ownership it belonged to Mr. Thomas Mackinlay, F.S.A., of Soho Square.

Exhibited at South Kensington in 1885, and described by Messrs. Chappell, the lenders, as having formerly been in the possession of Nell Gwynne.

See illustration, p. 171.

The Virginal (pair of Virginals)—in Italian 'Spinetta a tavola,' French, 'Clavecin rectangulaire'—is properly an oblong Spinet made like an Italian wedding coffer or 'cassone.' This make of instrument appears to have been adopted in England simultaneously with the 'Spinetta traversa,' the ordinary English Spinet of Haward, Keene, and the Hitchcocks. There are no earlier specimens of English make known than those made about the middle of the seventeenth century. The Great Fire of London is insufficient to account for their absence, as country mansions of the nobility exist of anterior date. With these instruments there is never a removable outer case.

SPINET, English. By John Hitchcock.

LONDON. 1710.

Miss Hipkins.

Formerly in the possession of Handel.

This instrument came from Downham Market, Norfolk. According to his descendants, Andrew George Lemon, who died at Lynn in 1756, had come with Handel to England in 1710. The Spinet was afterwards given by Handel to Lemon, who was a violin player, and had been a paymaster in the King of Prussia's Horse. Lemon is an Anglicized form of a name which may have been Lehmann. I am not aware that any biographer of Handel mentions this early friend; but things move slowly in Norfolk, and I can see no reason for the invention of a fictitious pedigree for an instrument which must have seemed to be of little value or use.

(A. J. HIPKINS.)

SPINET, English. By John Hitchcock. LONDON. 1710.

Messrs. John Broadwood & Sons, Ltd.

SPINET, English. By Baker Harris. LONDON. 1740.

Mr. T. L. Southgate.

The jacks have leathers instead of quills.

SPINET, English, small size. By Baker Harris. LONDON. [1750.]

Rev. F. W. Galpin.

CLAVICHORD, German, in a painted and decorated case.

By J. A. Hass.

HAMBURG. 1767.

Sir Gervas P. Glyn, Bart.

With the original stand.

The weak, expressive tone of the Clavichord is produced by tangents, brass pins, flattened at the upper ends, which, raised by the depression of the keys, set the strings in vibration and at the same time form a dividing bridge. The red cloth on the further portion is for damping. The use of this simple instrument lasted long in Germany, where it was the favourite 'Clavier' or keyboard instrument of the Bachs. The earliest mention of the Clavichord is in 1404, when it appears named with the Clavicymbolum or Spinet.

CLAVICHORD (unfretted), German. By Horn and Mack.

DRESDEN. [1775.]

Rev. F. W. Galpin.

PIANOFORTE, English, very early square. By Burkard Shudi and Johannes Broadwood.

LONDON. 1780.

Messrs. John Broadwood & Sons, Ltd.

HARPSICHORD, English. By Burkard Shudi and Johannes Broadwood. Two manuals and Venetian swell. A very early square instrument.

LONDON. 1790.

Messrs. John Broadwood & Sons, Ltd.

The Venetian swell, invented by Shudi, and patented by him in 1769, is an important feature. Transferred subsequently to the organ, it has become an essential feature of that instrument.

HARPSICHORD, English. By Jacob Kirkman.

LONDON. Late 18th cent.

Miss E. A. Willmott.

This finely decorated instrument was ordered at Kirkman's by Queen Charlotte for the Princess Amelia, and it remained at Windsor for some time after her death.

PIANOFORTE, English, in small form for conductor's use.
By John Broadwood.

LONDON. 1805.

Messrs. John Broadwood & Sons, Ltd.

Made for Sir George Smart.

VIELLES, OR HURDY-GURDYS.

The earliest historical Hurdy-Gurdy is the *Organistrum* of the ninth century. From the twelfth to the fifteenth centuries it was in much esteem. Later it became the instrument of the street performer, and was known as *L'Instrument des Pauvres*, and as the *Beggar's Lyre*. In the eighteenth century the Vielle was again in high favour in France, and a number of works were composed for it in combination with other instruments. The Vielle, or Hurdy-Gurdy, is operated by the right hand turning a wheel instead of using a bow.

VIELLE, OR HURDY-GURDY, French.

[1700.]

Sir George Donaldson.

VIELLE (en Guitare), or HURDY-GURDY, French. By Pierre César Pons, Maître de Vielle à Paris. Original label.

PARIS. 1776.

Lady Huggins.


VIELLE, OR HURDY-GURDY, French.

1780.

Miss E. A. Willmott.

I.

Wind Instruments.

N common parlance, wind instruments signify those that are blown directly from the player's lips, either with or without a vibrating tongue or reed. In combination these constitute the 'wind band' in the orchestra, and practically the whole strength of the military band. They are commonly classed in two divisions, as the 'wood-wind' and the 'brass-wind,'—terms which are recommended by custom rather than by accuracy; the further division of the 'wood-wind,' into flutes and reed instruments, introduces a better basis for classification, as these definitions neglect the question of the material of which an instrument is made, and are based upon the means employed for tone-production. If to these two, 'flutes' and 'reeds,' we add 'cup-blown' or 'lip-reed' in substitution for 'brass,' we have three definitions which are both accurate and practically convenient.

FLUTES.

In ancient Greek times the word 'aulos,' commonly translated 'flute,' appears to have been used in a very general way, and indeed usually signified an instrument in which a reed was employed as the medium for production of tone. Confining our attention, however, to the period covered by the history of the Musicians' Company, the name flute has always signified an instrument in which a lamina of air is employed to excite vibrations

in the tube. This air reed proceeds either directly from the nearly closed lips, or from a slit in a mouth-piece of the whistle type. Although there is but little evidence of the use of the lips in Europe during ancient times in the exact manner required by the modern flute, yet it is certain that the lips were used in the ancient Egyptian *néy* to produce a current directly across a cut reed or tube, and therefore it is impossible to state whether the whistle or the lip-blown flute is the older form.

The modern transverse flute was preceded by the flute with a whistle mouth-piece, known as the fipple-flute or recorder, or by the French name *flûte-à-bec*, now surviving only in the flageolet and the penny whistle. Although flutes on this principle were made in families and covered a far greater range of compass downwards than the modern transverse flutes, yet the lack of artistic capability in their tone fully accounts for their disappearance. Contrasted with these, the instrument now known as the flute possesses in a high degree the power of yielding every gradation of tone and expression.

The transverse flute in its simplest form was a cylindrical tube with a mouth-hole or embouchure near the stopped end, and six finger holes. Such a form does not give the octaves obtained by overblowing, true to their primes, owing to the partial closing at the mouth-hole, and the correction of this defect resulted in the 'cone flute,' in which the lower two-thirds of the tube is slightly conical. About the middle of last century Theobald Boehm reverted to the cylindrical form for this portion of the flute, and obtained the necessary correction of intonation by giving a conical bore with a slight parabolic curvature to the head end of the instrument. He also devised

or systematized principles of key work which have gradually come into very general use, so that his 'cylinder' flute, more or less modified, now holds the chief position among orchestral players: the 'cone' flute being used principally in military bands.

The sum of the matter and the final result of the various changes during the last three or four hundred years is the disappearance of the recorder, the elimination of the 'fipple' flute, and the acceptance of the transverse flute as the only form of the instrument suitable for artistic purposes.

REED INSTRUMENTS.

In reed instruments there is no such simplicity as has been noticed in the flutes, for although certain old forms as the krumm-horn or cromorne have passed out of use, their places have been taken by others, and our present reed instruments cover a wide field, both in compass and variety of quality. Of the double-reed kind, the mediæval shawm has resulted in the delicate modern oboe, and the pommers in the bassoons and contra-fagotti. These are conical instruments in which the octave and twelfth of the prime can be produced as on the flute. The saxophones form the most modern family of conical reed instruments, and these have single reeds much like those of the clarinet, and by these a new quality of tone has been introduced, in character midway between the general 'wood-wind' tone and the 'brass.'

Notwithstanding the introduction of the saxophone, the clarinet—invented in 1690 by Denner, of Nuremberg—

remains the most important instrument of the wood-wind group, and possesses the distinctive feature that the octave and other even-numbered harmonics are absent or but very faint in its tone-colour. Therefore the great interval of a twelfth that has to be bridged over by holes covered with the fingers or key work has led to the application of much ingenious mechanism, as on the flute and the oboe, not merely for convenience of fingering, but to make at all possible the production of the chromatic scale through the interval of a twelfth by means of ten fingers, of which at least one is required for the support of the instrument.

CUP-BLOWN INSTRUMENTS.

In every instrument of the cup-blown or horn kind, the lips take the place of the reed in a reed-instrument. The harmonics, or notes proper to the conical tubes used, follow the natural harmonic series, viz., *c*, *c'*, *g'*, *c''*, *e''*, *g''*, &c., with vibrational numbers 1, 2, 3, 4, 5, 6, &c., and are successively obtained by increasing the compression of the lips. The notes to complete the diatonic and chromatic scales were, in the family of instruments called Cornetti (including the ophicleide), obtained from side holes in the same manner as on the flute and clarinet, but such instruments gradually died out during the 19th century, the ophicleide having been the latest survival of the species. In all these instruments, including the ophicleide, each hole as opened virtually shortened the tube, and thus a basis for a new harmonic series was obtained.

During the 19th century, methods were devised of bringing extra lengths of tubing into the vibrating column, by

various valve actions, and of these the direct-acting piston valve is now far the most widely used. Its various original defects have been overcome, and without the brass valve instruments, military bands as we now understand them could not exist.

The one cup-blown instrument capable of giving a scale, which has not changed in principle and very little in detail since it was used with the old zincken, or cornetti, is the trombone. As a great portion of the length of this instrument is cylindrical, the introduction of a shifting slide is possible, and the various lengths thus obtainable afford the means of altering its fundamental note, and introducing new series of harmonics by which the scale is completed.

D. J. BLAIKLEY.



FIGURE 1. A collection of ancient musical instruments, including flutes, reeds, and wind pipes, displayed against a light background.



Wind Instruments.

Flutes and Brass.

Pans.

PAN Pipes, French. Painted and decorated. 18th cent.

Mr. C. van Hall.

The Pan, or Panpipe, from which the name is derived, is a simple example of the Flute type, and still bears considerable resemblance to it. It is a long, straight, cylindrical pipe, with a small hole at the top, and a larger one at the bottom, which is covered by a small piece of skin, and is blown by the mouth.

PAN Pipes, English. 18th cent.

Mr. J. L. Galpin.

VERTICAL FLUTE, Greek (now called *Avla*), with incised representation of the Battle of Marathon. [1847.]

Rev. F. W. Galpin.

PITCH PIPE, French, in Flageolet form. 18th cent.

Mr. E. J. Williams.

PITCH PIPE, English. 17th cent.

Col. T. B. Shaw-Walker.

PITCH PIPE, English. [1860.]

Mr. T. L. Hughes.

PITCH PIPE, English. [1860.]

Mr. J. W. Parnell.

The Pitch Pipe, which so often assisted the Clerk in "setting the Psalm," came into general use in Parish Churches after the dissolution of organs during the Commonwealth. The following entry in an old Churchwardens' Account Book, though late in date, is interesting: "Dec. 18, 1810. To a pitch-pipe for 7th square, 7th 5th. The custom of showing the psalm by means of a sliding stopper was well known to the ancients, and is found to us amongst barbaric tribes: in the Malay Archipelago, for instance, an instrument almost similar to the European type is employed for a similar purpose."

RECORDERS, &c. pp. 182, 183, 200.

Lent by Rev. F. W. Galpin.



Printed by Recd. F. M. G. & Co.
RECORDERS, &c. pp. 182, 183, 200.

I.

Wind Instruments.

Wood and Brass.

PIPES.

PAN PIPES, French. Painted and decorated. 18th cent.

Mr. C. van Raalte.

The Pan, or Pandean, Pipes afford the simplest possible example of the Flute type, and differ from Recorders and other such Flutes by having no whistle mouth-piece, and by being closed at one end.

PAN PIPES, English. 19th cent.

Mr. T. L. Southgate.

VERTICAL FLUTE, Greek (now called Aulos), with incised representation of the Battle of Navarino. [1827.]

Rev. F. W. Galpin.

PITCH PIPE, French, in Flageolet form. 18th cent.

Miss E. A. Willmott.

PITCH PIPE, English. 1750.

Col. T. B. Shaw-Hellier.

PITCH PIPE, English. [1800.]

Mr. T. L. Southgate.

PITCH PIPE, English. [1800.]

Mr. T. W. Taphouse.

The Pitch Pipe, which so often assisted the Clerk in 'setting the Psalm,' came into general use in Parish Churches after the demolition of organs during the Commonwealth. The following entry in an old Churchwardens' Account Book, though late in date, is interesting: 'Oct. 18, 1810. To a pitch-pype for y^e keynote, 7^s 6^d.' The custom of altering the pitch by means of a sliding stopper was well known to the ancients, and is found in use amongst barbaric tribes: in the Malay Archipelago, for instance, an instrument almost similar to the European type is employed for a similar purpose.

SHEPHERD'S PIPE, French.

18th cent.

Mr. T. W. Taphouse.

SHEPHERD'S PIPE, French.

18th cent.

Miss E. A. Willmott.

TABOR PIPE, English.

18th cent.

Mr. T. W. Taphouse.

TABOR PIPE, English. Three holes.

18th cent.

Rev. F. W. Galpin.

Used with the Tabor, a small drum (see page 219), in the music for the Morris Dance. By the employment of the harmonics the little instrument has a compass of two octaves : it was played by the fingers of the left hand, the Tabor being suspended from the left arm and struck by a small stick held in the right hand.

BIRD PIPE, English.

[1800.]

Rev. F. W. Galpin.

BIRD PIPE, English. By Jay.

[1800.]

Mr. T. W. Taphouse.

These pipes were used for training birds to whistle.

PICCO PIPE, English.

1860.

Rev. F. W. Galpin.

A very short three-holed pipe, taking its name from a celebrated performer on the instrument who appeared in London in 1856.

RECORDERS, &c.

A SET OF FOUR RECORDERS, German. Treble in g^1 , Alto in d^1 , Tenor in g , Bass in c .

[1600.]

Rev. F. W. Galpin.

Recorder was a name given to the Whistle Flute in the 15th century, and continued in use till the early part of the 18th century, when the instrument became known as the Common or English Flute, to distinguish it from the transverse or German Flute, and is now erroneously called the Flageolet. The first set exhibited represents the older form in use in Shakespeare's time. The other two sets approximate more closely to the English Flute.

See illustration, page 184.

RECORDER in c^1 , German.

17th cent.

Messrs. Rudall, Carte & Co.

A SET OF FOUR RECORDERS, French. Treble in f^1 , Alto in d^1 ,
Tenor in c^1 , Bass in f . By Bressan. [1700.]

Chester Archaeological Society.

For a full description of these instruments, see a paper on 'The Chester
Recorders' by Dr. Joseph C. Bridge, F.S.A., in the 'Proceedings of
the Musical Association,' Session 27, 1900-1901, p. 109.

RECORDER IN g^1 , German, Ivory, carved.

1700.

Rev. F. W. Galpin.

A SET OF FOUR RECORDERS, English. Treble in b^1 , Alto in f^1 ,
Tenor in b^b , Bass in f . 18th cent.

Rev. F. W. Galpin.

The alto and tenor instruments marked Stanesby, London.

RECORDER IN c^1 , Ivory, Flemish. By Schuchart.

18th cent.

Mr. T. W. Taphouse.

RECORDER, Ivory, German.

18th cent.

Mr. T. W. Taphouse.

RECORDER, Boxwood, with ivory mounts.

18th cent.

Mr. T. W. Taphouse.

TWO RECORDERS.

18th cent.

Miss E. A. Willmott.

RECORDER, Ivory.

18th cent.

Miss E. A. Willmott.

RECORDER, Bass, German, in g .

18th cent.

Miss E. A. Willmott.

DOUBLE FLUTE-À-BEC, German. By Lehner.

[1720.]

Rev. F. W. Galpin.

The two tubes bored in one block.

FLUTE-À-BEC, English, with an extra head. By William Bainbridge. 1807.

Mr. T. W. Taphouse.

Can be played either as a flageolet or a flute.

FLUTE-À-BEC, English. By William Bainbridge. 1825.

Mr. T. L. Southgate.

FLUTE-À-BEC, English, Ebony and ivory. [1800.]

Mr. T. W. Taphouse.

FLUTE-À-BEC, English, as a Walking Stick, two keys. [1800.]

Mr. T. W. Taphouse.

FLUTE-À-BEC, English, three keys. By Bainbridge & Wood.

Early 19th cent.

Blown from the side.

Messrs. Boosey & Co.

FLUTE-À-BEC, Austrian, Ivory. By Kranz. 18th cent.

Messrs. Rudall, Carte & Co.

FLAGEOLET, French. By Tibouville. 18th cent.

Rev. F. W. Galpin.

FLAGEOLET, English, Boxwood. By D'Almaine. 1820.

Messrs. Rudall, Carte & Co.

The true Flageolet is now called the French Flageolet, and is furnished with four holes in front and two at the back. This was the instrument which captivated Mr. Pepys, who not only learnt it himself but obtained the services of Mr. Greeting to instruct his wife. For Greeting's tutor for the instrument entitled 'The Pleasant Companion : or New Lessons and Instructions for the Flagelet,' see page 115.

DOUBLE FLUTE-À-BEC, English. By William Bainbridge. 1825.

Mr. T. L. Southgate.

DOUBLE FLUTE-À-BEC, English. By Hastrick. 1830.

Messrs. Rudall, Carte & Co.

DOUBLE FLUTE-À-BEC, English, Boxwood and Ivory. By William Bainbridge. [1810.]

Mr. T. W. Taphouse.

DOUBLE FLUTE-À-BEC, English, nine keys. By Simpson. [1820.]

Messrs. Boosey & Co.

TRIPLE FLAGEOLET, English. By William Bainbridge. 1820.

Messrs. Rudall, Carte & Co.

TRIPLE FLUTE-À-BEC, English. By William Bainbridge. 1820.

Rev. F. W. Galpin.

The double and triple Flutes-à-bec—or Flageolets as they are often called—were ‘pretty devices’ much in use during the early part of the last century. The two or three pipes could be played together or singly at will.

FIFE, English. By Key. [1800.]

Messrs. Rudall, Carte & Co.

The fife was originally used by the Swiss Military Bands, and for three or four centuries by British Army Bands. It has a cylindrical bore. The simplest form of transverse flute as referred to on p. 176.

FIFE, English. [1800.]

Rev. F. W. Galpin.

FIFE, English, eleven holes, no keys. By Prowse.

DUBLIN. [1825.]

Messrs. Rudall, Carte & Co.

PICCOLO, Ivory.

Early 19th cent.

Col. T. B. Shaw-Hellier.

PICCOLO in *d*^h, English, six silver keys.

19th cent.

Formerly the property of R. S. Pratten.

Messrs. Boosey & Co.

FLUTES.

FLUTE in b^b , Italian. [1600.]

Rev. F. W. Galpin.

The bore in this Flute, as in all mediæval instruments of this class, is cylindrical. It is the facsimile of a specimen formerly in the Correr collection at Venice.

FLUTE in b^b , French, one key. By Chevalier. [1680.]

Mr. T. W. Taphouse.

Shows the earliest form of the conoidal or inverted conical bore, which became the general form until the cylindrical tube in a modified form was re-introduced by Boehm in 1847.

FLUTE in c^1 , German, with one key. By F. Boie. [1720.]

Rev. F. W. Galpin.

Belonged to Johann Joachim Quantz, music-master to Frederick the Great of Prussia. Its history is given in R. S. Rockstro's 'Treatise on the Flute,' p. 227.

FLUTE, Ivory, with one silver key. 18th cent.

Messrs. Boosey & Co.

FLUTE in e^b , English, four silver keys, with metal plugs. 18th cent.

Messrs. Boosey & Co.

FLUTE, English, four keys. By Wafford. 1770-80.

Messrs. Rudall, Carte & Co.

FLUTE, English, Boxwood, mounted in Ivory. By Potter.

LONDON. [1800.]

Mr. T. A. Harper.

FLUTE, English, Boxwood. By Potter. LONDON. [1800.]

Messrs. Rudall, Carte & Co.

FLUTE, English, Boxwood, mounted with ivory. By W. Millhouse.

LONDON. [1800.]

Col. T. B. Shaw-Hellier.

FLUTE, English, Ivory, four keys. By Thomas Cahusac.

LONDON. [1800.]

Messrs. Rudall, Carte & Co.

- FLUTE, English, Boxwood, ivory mounts, one key. [1800.]
Mr. T. W. Taphouse.
- FLUTE, German, ivory, with two extra tuning joints. [1800.]
Mr. T. W. Taphouse.
- FLUTE, English. By Benjamin Hallett. [1800.]
Mr. T. W. Taphouse.
- FLUTE, English. By T. Monzani. LONDON. [1807.]
Messrs. Rudall, Carte & Co.
- FLUTE, as a Walking Stick, with Sword. Early 19th cent.
Miss E. A. Willmott.
- FLUTE, English, as a Walking Stick, one key. 1820.
Mr. T. W. Taphouse.
- FLUTE in e^b , English, Cocus, descending to b^1 . By T. Monzani.
LONDON. Early 19th cent.
Messrs. Boosey & Co.
- FLUTE, English, Cocus, nine silver keys. By T. Monzani.
LONDON. Early 19th cent.
Messrs. Boosey & Co.
- FLUTE in b , English, Cocus, five silver keys. By T. Monzani.
LONDON. Early 19th cent.
Messrs. Boosey & Co.
- FLUTE, Ebony, English. By T. Monzani. LONDON. [1808.]
Messrs. Rudall, Carte & Co.
- FLUTE, Ebony, English, six keys. By T. Monzani.
LONDON. [1808.]
Messrs. Rudall, Carte & Co.
- FLUTE, English, one key. By Willis. 1810-15.
Messrs. Rudall, Carte & Co.
- FLUTE, French, Glass, six keys. By Laurent. 1812.
Messrs. Rudall, Carte & Co.
- FLUTE, French, Glass, seven keys. By Laurent. 1817.
Messrs. Rudall, Carte & Co.

- FLUTE, French, Glass. Early 19th cent.
Miss E. A. Willmott.
- FLUTE, French, Ebony, eight keys. By Louis Drouet. 1818.
Messrs. Rudall, Carte & Co.
- FLUTE, English, Cocus wood, eight keys. By Key. [1818.]
Messrs. Rudall, Carte & Co.
- FLUTE, English, Ivory, eight silver keys. By Clementi & Co.
LONDON. 1820.
Mr. T. W. Taphouse.
- FLUTE, English, eight keys. By Clementi & Co.
LONDON. 1822.
Messrs. Rudall, Carte & Co.
- FLUTE, English, Boxwood, eight keys. By Rudall & Rose.
LONDON. 1825.
Messrs. Rudall, Carte & Co.
- FLUTE, Austrian, Ebony, fourteen keys. By Koch.
VIENNA. 1830.
Messrs Rudall, Carte & Co.
- This instrument formerly belonged to the eminent flautist, Johann Sedlazeck.
- FLUTE, English, Ebony. By Gerock. [1836.]
Messrs. Rudall, Carte & Co.
- FLUTE, English, Cocus wood, with new mechanism. By
Cornelius Ward. 1842.
Messrs. Rudall, Carte & Co.
- FLUTE, English, ten holes and one key. 1855.
Messrs. Rudall, Carte & Co.
- FLUTE, English, ten holes and one key. 1855.
Messrs. Rudall, Carte & Co.
-

ALTO FLUTE in *a*, English. By W. H. Potter. [1800.]

Rev. F. W. Galpin.

ALTO FLUTE in *a*, English, Cocus wood. By Cornelius Ward.

1842.

Messrs. Rudall, Carte & Co.

TENOR FLUTE in *g*, English. By S. Wigley & McGregor. 1810.

Rev. F. W. Galpin.

A large hole on one side of the tube is covered with a thin skin which, by its vibration, gives a somewhat reedy timbre to the tone ; hence it was called the Voice Flute. In China thin membranes are in general use for the same purpose.

TENOR FLUTE in *f*, English. By William Bainbridge.

LONDON. 1820.

Rev. F. W. Galpin.

TENOR FLUTE, English. By R. Burleigh. 1855.

Messrs. Rudall, Carte & Co.

BASS FLUTE in *d*, English. By S. Wigley & McGregor. 1810.

Rev. F. W. Galpin.

BASS FLUTE in *d*, English. By S. Wigley & McGregor.

Patented.

1810.

Messrs. Rudall, Carte & Co.

BASS FLUTE, English. By R. Burleigh. 1855.

Messrs. Rudall, Carte & Co.

CLARINETS, &c.

PIBGORN, Welsh.

19th cent.

Rev. F. W. Galpin.

Also called the Hornpipe, which is supposed to have given its name to the dance.

STOCKHORN, Scotch, with two parallel tubes.

19th cent.

Rev. F. W. Galpin.

CHALUMEAU in f^1 , Swedish, as used in the 17th cent.

Rev. F. W. Galpin.

CHALUMEAU, German, as improved by J. C. Denner, of Nuremberg.

[1680.]

Rev. F. W. Galpin.

CLARINET in c^1 , German, with two keys. Denner's first model.

[1700.]

Rev. F. W. Galpin.

Facsimile of an instrument by J. Denner; it chiefly differs from the Chalumeau in its bore and bell.

CLARINET in b^b , English, Boxwood, five keys. By Cramer.

LONDON. 18th cent.

Messrs. Rudall, Carte & Co.

CLARINET in a , English, with five keys. By Bland & Weller.

18th cent.

Rev. F. W. Galpin.

CLARINET in f^1 , German.

[1800.]

Miss E. A. Willmott.

CLARINET in e^b , English, Boxwood, six brass keys. By George Astor.

LONDON. 1803.

Messrs. Rudall, Carte & Co.

CLARINET in e^b , English, Boxwood, six brass keys. By George Astor.

LONDON. 1803.

Messrs. Rudall, Carte & Co.

CLARINET in c^1 , English, Boxwood, with six brass keys. By Otten.

Early 19th cent.

Messrs. Boosey & Co.

CLARINET in c^1 , English, Ebony. By Key.

Early 19th cent.

Messrs. Boosey & Co.

Formerly the property of Sir William Sterndale Bennett; used in the Band of the 1st Life Guards during the Waterloo campaign.

CLARINET in b^b , English, Boxwood, six keys. By Cramer.

LONDON. 1810-20.

Messrs. Rudall, Carte & Co.

CLARINET, English, Boxwood, mounted in Ivory. By Key.

Early 19th cent.

Mr. T. A. Harper.

CLARINET in c^1 , English, Boxwood, seven keys. By Key.

1820-30.

Messrs. Rudall, Carte & Co.

CLARINET, English, Boxwood, with brass keys. By Key.

LONDON. [1820.]

Messrs. Rudall, Carte & Co.

Formerly the property of the late Henry Lazarus.

CLARINET in c^1 , English, Boxwood, eight keys.

1828.

Mr. O. W. Street.

Inscription on bell, 'Grantham Band, 1828.'

CLARINET, English, Boxwood, with brass keys. By Key. [1830.]

Messrs. Rudall, Carte & Co.

Formerly the property of the late Henry Lazarus.

CLARINET, English, Cocus wood, German silver keys. By Clinton.

[1847-57.]

Messrs. Rudall, Carte & Co.

Formerly the property of the late Henry Lazarus.

CLARINET in b^b , Boxwood, with thirteen silver keys.
By Boosey & Co.

1851.

Messrs. Boosey & Co.

Exhibited at the Great Exhibition of 1851.

CLARINET, German, as a Walking Stick.

19th cent.

Miss E. A. Willmott.

CLARINET, English, Soprano, Brass, with eleven keys. 19th cent.

Col. T. B. Shaw-Hellier.

CLARINET, English, Tenor, in *f*. By Key. [1820.]

Rev. F. W. Galpin.

CLARINET, English, Tenor, in *f*. By Key. 1820.

Messrs. Rudall, Carte & Co.

BASSET HORN in *f* (Diatonic), German. By Grundman.

DRESDEN. [1780.]

Rev. F. W. Galpin.

BASSET HORN in *f* (Chromatic), German. By Grensen.

DRESDEN. 1810.

Rev. F. W. Galpin.

BASSET HORN in *f*, English.

19th cent.

Messrs. Boosey & Co.

Formerly the property of the late Henry Lazarus.

The Basset Horn, or Corno-di-Bassetto, so much appreciated by Mozart and also by Mendelssohn, differs from the Tenor Clarinet in having a mechanical extension of its compass downwards to the low C, a major third lower than the clarinet.

CLARINET in *c*, Italian, Bass, with twisted tube. By Papalini.

[1800.]

Rev. F. W. Galpin.

CLARINET in *b*^b, English, Bass.

[1850.]

Rev. F. W. Galpin.

TENORHORN in *b*^b, English. By Wood & Ivy.

[1815.]

Rev. F. W. Galpin.

A predecessor of the Saxophone.

SAXOPHONE in *e*^b, French. By the inventor, A. Sax.

PARIS. [1850.]

Rev. F. W. Galpin.

In these last two instruments the single reed is applied to the conical tube : hence the peculiarity of the Saxophone tone.

OBOES, BASSOONS, &c.

CROMORNE, Tenor, in *g*. Facsimile. 16th cent.
Rev. F. W. Galpin.

CROMORNE, Treble, in *g*, Italian. Facsimile. 16th cent.
Rev. F. W. Galpin.

RACKETT, Alto, in *c*. Facsimile. 16th cent.
Rev. F. W. Galpin.

COURTAUD, Bass, in *c*. Facsimile. 16th cent.
Rev. F. W. Galpin.

The above four instruments represent in facsimile a type of reed instrument which is now found only in certain bagpipe chanters. The double reed is here associated with the cylindrical tube, as in the ancient Greek Aulos. This renders the pitch of the sounds an octave lower than would be the case with a conical tube, as in the Oboe, but at the same time there is great loss of power. The Cromorne or Krumhorn gave its name to the so-called 'Cremona' stop of the organ. Prætorius (1619) aptly compares the sound of the Rackett to that produced by the popular comb and paper.

WHIT-HORN, English. 19th cent.
Rev. F. W. Galpin.

Formerly used in Oxfordshire at a Whit-Monday Hunt.

A SET OF SHAWMS (Pommers), German. Set of four, Treble in *c'*, by Haka; Alto in *f*, Tenor in *c*, Bass in *f*.

16th and early 17th cents.
Rev. F. W. Galpin.

The Shawm ('Schalmey,' from Calamus, a reed, was the popular double-reed instrument of mediæval times. The following description of the Shawm is found amongst the 'proverbs' formerly inscribed on the walls of Leckingfield House (temp. Henry VII.):

'A Shawme maketh a swete sounde for he tynythe the basse:
 It mountithe not to hye but kepithe rule and space:
 Yet yf it be blowne withe to vehement a wynde,
 It maketh it to mysgoverne out of his kynde.'

See illustration, p. 184.

WATCHMAN'S PIPE OR WAIGHT, English. [1675.]

Rev. F. W. Galpin.

An early form of Oboe. Used by the town-waits who played in the streets at intervals during the night. It is not known whether the instrument gave the name to the players, or the players to the instrument.

BOMBARDT, Breton. 19th cent.

Rev. F. W. Galpin.

The smallest form of Shawm and still occasionally used by the peasants in conjunction with the Biniou or Bagpipe.

PASTORAL PIPE, Irish, in Ivory. 1720.

Rev. F. W. Galpin.

OBOE in c^1 , English, with two keys. By T. Stanesby. [1750.]

Col. T. B. Shaw-Hellier.

The Oboe or Hautboy is descended from the Treble Shawm and appeared in the 17th cent.

OBOE, English. By Kusder. LONDON. [1770.]

Rev. F. W. Galpin.

OBOE, English. [1800.]

Miss E. A. Willmott.

OBOE, English, with three keys. By W. Millhouse.

LONDON. 1800.

Rev. F. W. Galpin.

OBOE, English, Boxwood, with two silver keys on knobs.

By Robert Cotton. [1800.]

Messrs. Boosey & Co.

OBOE, English, Rosewood, two keys. By Thomas Cahusac.

LONDON. [1820.]

Messrs. Rudall, Carte & Co.

OBOE, English, Boxwood, with seven silver keys on knobs.

By W. Millhouse.

Early 19th cent.

Messrs. Boosey & Co.

OBOE, English, Boxwood, with seven keys. By P. Power.

[1820.]

Messrs. Rudall, Carte & Co.

OBOE, English, Boxwood, two keys. By George Goulding.

[1820.]

Messrs. Rudall, Carte & Co.

OBOE, English. By Collier.

[1820.]

Mr. T. L. Southgate.

OBOE in b^b , French. By Charles Louis Triebert.

PARIS. 19th cent.

Messrs. Rudall, Carte & Co.

MUSETTE in f , French, Boehm system. By Charles Louis Triebert.

PARIS. 19th cent.

Messrs. Boosey & Co.

This little reed pipe must not be confused with the French Bagpipe called Musette. See p. 198.

OBOE D'AMORE in a , French, Alto. By Bizet.

[1720.]

Rev. F. W. Galpin.

COR ANGLAIS, English, three brass keys. By Longman & Broderip.

LONDON. Late 18th cent.

Messrs. Boosey & Co.

COR ANGLAIS, Italian. Curved form. By Fornari.

VENICE. [1750.]

Rev. F. W. Galpin.

COR ANGLAIS, German. Bent form. By Kuss. VIENNA. [1810.]

Rev. F. W. Galpin.

COR ANGLAIS in g , French. By Brod.

19th cent.

Messrs. Boosey & Co.

COR ANGLAIS, French. Curved form. By Charles Louis
Triebert.

PARIS.

Col. T. B. Shaw-Hellier.

OBOE in *f*, English, Tenor. By Millhouse. NEWARK. 18th cent.
Rev. F. W. Galpin.

OBOE in *c*, English, Baritone. 18th cent.
Rev. F. W. Galpin.

OBOE, French, Baritone. By Charles Louis Triebert.
PARIS. 19th cent.
Messrs. Rudall, Carte & Co.

FAGOTTO in *g*. [As used in 1600.]
Rev. F. W. Galpin.

The Fagotto, or Bassoon, was derived from the Bass Shawm about the year 1600, by boring two parallel tubes of half-length in one block of wood and uniting them at the bottom, thus obtaining the same length of conical tube in half the compass. This instrument shows the primitive form.

OCTAVE BASSOON in *c*, German. By C. J. Denner. [1680.]
Rev. F. W. Galpin.

FAGGOTTINO, English. By Key. LONDON. 1815.
Messrs. Rudall, Carte & Co.

QUINTE, or TENOR BASSOON, English. By Blockley. 1750.
Rev. F. W. Galpin.

TENOR BASSOON in *f*, English, ten brass keys on boxes. 19th cent.
Messrs. Boosey & Co.

BASSOON in *c*, English, with four keys. By Stanesby, Junior.
1747.
Rev. F. W. Galpin.

BASSOON, English, four keys. 18th cent.
Messrs. Rudall, Carte & Co.

BASSOON, English, nine keys. By Cramer & Key.

LONDON. Before 1802.

Messrs. Rudall, Carte & Co.

BASSOON, English, eight keys. By George Goulding.

LONDON. [1810.]

Messrs. Rudall, Carte & Co.

BASSOON, English, nine keys. By Prowse.

DUBLIN. Early 19th cent.

Col. T. B. Shaw-Hellier.

BASSOON, English, eleven keys. By Corcoran. DUBLIN. 19th cent.

Col. T. B. Shaw-Hellier.

BASSOON, English, Maple wood, twelve brass keys on boxes.

19th cent.

Messrs. Boosey & Co.

BASSOON, French, sixteen keys. By Dujariez.

19th cent.

Col. T. B. Shaw-Hellier.

DOUBLE BASSOON, German, descending to 3 2 ft. B flat. By Stehle.

VIENNA. [1815.]

Rev. F. W. Galpin.

SARRUSOPHONE in e^2 , French, Baritone, eighteen brass keys.

19th cent.

Messrs. Boosey & Co.

SARRUSOPHONE in b^2 , French, Bass, plated.

19th cent.

Messrs. Boosey & Co.

The Sarrusophones are conical instruments of metal of the Oboe and Bassoon type, and derive their name from the inventor, M. Sarrus, a French bandmaster.

BAGPIPES.

BAGPIPE (CORNEMUSE), French.

17th cent.

Mr. C. Van Raalte.

The drone and chanter of ivory. The bag covered with silk brocade.

BAGPIPE (MUSSETTE), French. 17th cent.

Mr. C. Van Raalte.

The barrel and chanters of ebony. The bag covered with yellow brocade.

BAGPIPE (MUSSETTE), French. Ivory and Ebony. [1700.]

Rev. F. W. Galpin.

BAGPIPE (CORNEMUSE), French. Ivory. [1700.]

Rev. F. W. Galpin.

BAGPIPE (CORNEMUSE), French. 18th cent.

Mr. T. W. Taphouse.

The bag is covered with silk tapestry. The chanter, drone stock, and mouthpiece in ivory, carved head.

See illustration, p. 200.

BAGPIPE (MUSSETTE), French. 18th cent.

Mr. T. W. Taphouse.

The bag is covered with figured silk, and fitted with conical chanter of ebony.

The instrument also has the barrel-shaped form of drone peculiar to the Musette, the interior pierced with four cylindrical tubes, fitted with double beating reeds, the length of tube and also the pitch of the note being regulated by five ivory slides running in grooves on the outside. The wind is furnished by small bellows.

BAGPIPE, French, with Ivory pipes. 18th cent.

Miss E. A. Willmott.

BAGPIPE, French. 18th cent.

Miss E. A. Willmott.

BAGPIPE, Spanish. 18th cent.

Mr. John Glen.

BAGPIPE (BINIOU), Breton, with one drone. 19th cent.

Rev. F. W. Galpin.

NORTHUMBRIAN BAGPIPES (with bellows), English. German silver and ivory mounts. [1800.]

Messrs. Boosey & Co.

MINIATURE HIGHLAND PIPES, Scotch. Ebony, with ivory
mounts. 19th cent.

Messrs. Boosey & Co.

HALF-SIZE OR REEL PIPES, Scotch. Ebony, with ivory
mounts. 19th cent.

Messrs. Boosey & Co.

The Highland Scottish and the Breton pipes, as well as the French Cornemuse, are blown from the player's mouth, whereas the Northumbrian, the Lowland Scottish, and Irish pipes, and also the French Musette are blown by means of small bellows, fixed under the performer's arm. Of all the Bagpipes, the Irish pipes are the most complicated and harmonious, but they are now almost entirely out of use.

IRISH UNION PIPES. 18th cent.

Mr. T. W. Taphouse.

The bag, of leather, covered with green velvet, is fitted with a cylindrical chanter of ebony, pierced with seven holes in front and one behind. Its barrel-shaped drone stock contains four tubes tipped with ivory. A double beating reed is in the chanter, single beating reeds are in the drone accompaniment. The wind is supplied by a small pair of bellows held under the arm.

IRISH OR UNION PIPES (with bellows). [1800.]

Messrs. Boosey & Co.

Contains a set of drones, with keys, which are swept by the arm to produce chords.

LOWLAND PIPES (with bellows), Scotch. [1800.]

Rev. F. W. Galpin.

NORTHUMBRIAN BAGPIPES (with bellows), English. By R. Reid.
[1825.]

Rev. F. W. Galpin.

IRISH OR UNION PIPES. By M. Egan. [1800.]

Rev. F. W. Galpin.

THE GREAT HIGHLAND PIPES, Scotch. [1830.]

Rev. F. W. Galpin.

CORNETTI, SERPENTS, AND OPHICLEIDES.

- CORNETTO CURVO in *c'*, German, Treble, silver mounted. 1518.
Rev. F. W. Galpin.
- CORNETTO OR ZINKE, Italian. 16th cent.
Sir George Donaldson.
- TWO CORNETTI, English. [1600.]
 See illustration, opposite. *Christ Church, Oxford.*
- CORNETTO CURVO in *g*, German, Alto. 17th cent.
Rev. F. W. Galpin.
- CORNETTO CURVO, Belgian. Reproduction by Mahillon.
BRUSSELS.
Col. T. B. Shaw-Hellier.
- CORNETTO DIRITTO in *c'*, English. 17th cent.
Rev. F. W. Galpin.
- CORNETTO MUTO in *f*, German, Tenor. 17th cent.
Rev. F. W. Galpin.
- CORNETTO TORTO in *c*, Italian, Bass. 17th cent.
 See illustration, p. 184. *Rev. F. W. Galpin.*
- CORNETTO TORTO, Italian, Basso. 17th cent.
Col. T. B. Shaw-Hellier.

The Cornetti or Cornets—wooden instruments covered with leather—and pierced with holes like an oboe, but played with a small cup-mouthpiece, were very popular in the sixteenth and early seventeenth centuries for open-air music or for supporting the voices in chorales. Owing to the difficulty of blowing and of securing true intonation they gradually fell into disuse, but Evelyn in his *Diary* (anno. 1662), after a visit to the Chapel Royal, thus regrets their disappearance, ‘now no longer heard the cornet which gave life to the organ. That instrument quite left off in which the English were so skilful.’ Bach, in the eighteenth century, occasionally employed the cornet in his Church cantatas to support the voices. The Serpent, invented about 1600, and improved under the personal direction of George III., was, with its immediate successor, the Ophicleide, the last survivor of the Cornetto family.



CORNETTO, ENGLISH. (1000). P. 200.
 Lent. by Captain G. H. G. O. H. G.



MUSKET. (1000). P. 198.
 Lent. by Mrs. A. W. T. H. G.

CORNETS, SAXOPHONES, AND OBOECLEARS

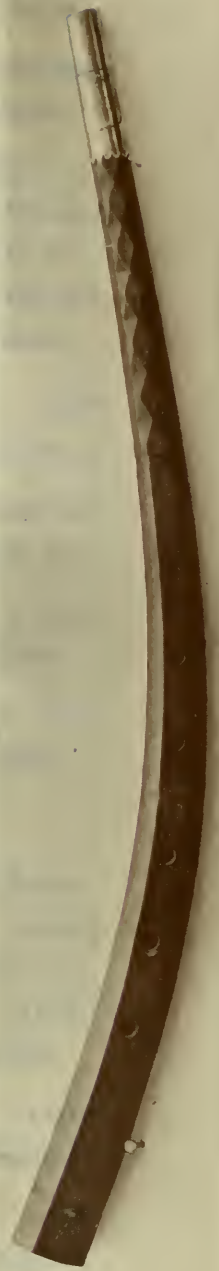
- CORNETTO TRAVE in \mathcal{F} , German, Treble, silver mounted, 1518
Rev. R. W. Gage.
- CORNETTO in \mathcal{F} , Italian.
 15th cent.
St. George's Museum.
- Two CORNETTS, English.
 [1600.]
Christ Church, Oxford.
- CORNETTO TRAVE in \mathcal{F} , German, Alto.
 17th cent.
Rev. R. W. Gage.
- CORNETTO TRAVE, Belgian. Reproduction by Mahrillon.
 18th cent.
Col. T. D. Shaw-Hellier.
- CORNETTO TRAVE in \mathcal{F} , English.
 17th cent.
Rev. R. W. Gage.
- CORNETTO TRAVE in \mathcal{F} , German, Tenor.
 17th cent.
Rev. R. W. Gage.
- CORNETTO TRAVE in \mathcal{F} , Italian, Bass.
 17th cent.
Rev. R. W. Gage.
- CORNETTO TRAVE, Italian, Bass.
 17th cent.
Col. T. D. Shaw-Hellier.

The CORNETTO or CORNETTO—wooden instruments covered with leather—and played with a cane bar or stem, but played with a small cup-shaped mouthpiece, was only played in the 15th and 16th centuries and early 17th century and was used to support the voice in choruses. Owing to the difficulty of making out of wood and leather they gradually fell into disuse, but in the 17th century (1600), they were used in the Chapel Royal, and in the 18th century, 'and as large bands the music which was left in the organ. Their structure gave off in which the English were so careful'. But, in the 18th century, gradually employed the cornet in the Church service to support the voice. The serpent, which was used in the 17th and 18th centuries, was improved under the general direction of George III. with the assistance of the composer, the Italian

MUSETTE. 18th cent. p. 198. CORNETTO, ENGLISH. [1600.] p. 200.

Lent by Mr. T. W. Taphouse.

Lent by Christ Church, Oxford.



- SERPENT, French, without keys. By Baudouin. [1700.]
Rev. F. W. Galpin.
- SERPENT, French, silver mounts. PARIS. Early 18th cent.
Col. T. B. Shaw-Hellier.
- SERPENT, English, Brass, with six finger-holes and two keys.
 Early 18th cent.
Messrs. Boosey & Co.
- SERPENT, English. 18th cent.
Miss E. A. Willmott.
- SERPENT, English, with four keys. 1800.
Rev. F. W. Galpin.
- SERPENT, Wood, with twelve brass keys. Early 19th cent.
Messrs. Boosey & Co.
- BASS HORN, English. By James Friday. [1800.]
Col. T. B. Shaw-Hellier.
- BASS HORN, English. By Key. 1810.
Rev. F. W. Galpin.
 Formerly used in Oaksey Parish Church, Wiltshire.
- BASS HORN, English, Brass, with six finger-holes and four keys.
 [1820.]
Messrs. Boosey & Co.
- OPHICLEIDE, English. By J. Park. [1820.]
Col. T. B. Shaw-Hellier.
- OPHICLEIDE in *c*, English, Bass. 1820.
Rev. F. W. Galpin.
- OPHICLEIDE, Tenor, French. 1840.
Messrs. Rudall, Carte & Co.
- OPHICLEIDE in *e^b*, French, Tenor, with eleven keys.
 Nickel-plated. [1840.]
Messrs. Boosey & Co.

HORNS, TRUMPETS, &c.

BACCHIC HORN, Græco-Roman.

[100 B.C.]

Rev. F. W. Galpin.

OLIPHANT HUNTING HORN, Bavarian, Ivory.

17th cent.

Rev. F. W. Galpin.

Made of elephant ivory, this fine Horn is elaborately carved with representations of hunting scenes and the conversion of St. Hubert, after Dürer. It probably belonged to a member of the hunting order of St. Hubert.

HUNTING HORN in *f*, English. By W. Bull.

LONDON. 1699.

Rev. F. W. Galpin.

POSTILLION'S HORN, English.

1700.

Rev. F. W. Galpin.

WARDMOTE HORN, Swiss.

18th cent.

Miss E. A. Willmott.

FORESTER'S HORN, English.

18th cent.

Rev. F. W. Galpin.

Formerly used by the Warders in the New Forest, Hampshire.

ORCHESTRAL HORNS (pair of), English. By John Christopher Hofmeister.

LONDON. 18th cent.

Col. T. B. Shaw-Hellier.

ORCHESTRAL HORN, English.

18th cent.

*Rev. F. W. Galpin.*FRENCH HORN in *e^b*, English. By Distin.

19th cent.

Messrs. Boosey & Co.

SHOPHAR. RAM'S HORN, Jewish.

19th cent.

Rev. F. W. Galpin.

BUGLE, English. 1800.

Rev. F. W. Galpin.

BUGLE in *c*, English, six keys. By Turton. Joseph Halliday's patent. DUBLIN. [1810.]

Col. T. B. Shaw-Hellier.

Joseph Halliday patented the keyed Bugle in 1810, and this instrument is one of the earliest made on his design. It is said to have been called the Kent Bugle, owing to a performance by Halliday upon it in the presence of H.R.H. the Duke of Kent.

BUGLE (Keyed or Kent), English, with five keys. By George Astor. LONDON. [1815.]

Rev. F. W. Galpin.

BUGLE in *d'*, English, six keys. By G. Smith.

WOLVERHAMPTON. [1820.]

Col. T. B. Shaw-Hellier.

BUGLE, English, six keys. By Metzler. LONDON. 1825.

Rev. F. W. Galpin.

BUGLE, keyed. By John Köhler. LONDON. 1830.

Messrs. Rudall, Carte & Co.

CORNOPEAN, Belgian, two pistons. By C. Sax. BRUSSELS. [1830.]

Rev. F. W. Galpin.

CORNOPEAN, English, in copper, with three pistons. By Grayson. LONDON. [1835.]

Rev. F. W. Galpin.

CORNOPEAN, English. By G. Smith. BIRMINGHAM. 1835.

Col. T. B. Shaw-Hellier.

CORNET-À-PISTON in *b^b*, French, with early pattern valves. By Sax. [1835.]

Messrs. Boosey & Co.

CORNET-À-PISTON in *b^b*. Early French model. [1839.]

Messrs. Boosey & Co.

CORNET, English, Rotary Piston. By John Köhler.

LONDON. [1840.]

Col. T. B. Shaw-Hellier.

CORNET, English. By R. Bradshaw. Patent.

DUBLIN. 1845.

Col. T. B. Shaw-Hellier.

CORNET, English, with Disc Valves. By John Köhler.

LONDON. [1845.]

Rev. F. W. Galpin.

CORNET in b^b , English, with b^b shake-key.

[1850.]

Messrs. Boosey & Co.

CORNET, German, with three Rotary Valves. By Uhlmann.

VIENNA. [1860.]

Rev. F. W. Galpin.

FLÜGEL HORN, in b^b , German, with four Rotary Cylinders.

[1860.]

Messrs. Boosey & Co.

BOMBARDON in e^b , French, with four early pattern Piston Valves. By Sax.

[1860.]

Messrs. Boosey & Co.

TRUMPETS AND TROMBONES.

STRAIGHT TRUMPET, German. By Sebastian Hainlein. 1460.

Rev. F. W. Galpin.

CLARINO, German. By J. W. Haas.

NUREMBERG. [1650.]

Rev. F. W. Galpin.

MILITARY TRUMPET, copper, with silver mountings. By Augustine Dudley.

LONDON. 1651.

Mr. A. H. Littleton.

This trumpet is said to have been found on the field of the Battle of Worcester. The date and maker's name are recorded on the silver ornamentation of the instrument.

TRUMPET, English. By John Harris.

LONDON. Early 17th cent.

Mr. T. A. Harper.

TRUMPET, German.

17th cent.

Miss E. A. Willmott.

TRUMPET in *d*, English. By W. Bull.

LONDON. [1700.]

Mr. T. A. Harper.

With silver boss and mounts, beautifully worked. The bell is ornamented with figures of cherubim, relieved by floriated designs, and embossed 'WILLIAM BULL, LONDINI, FECIT.' The original mouthpiece, which can be detached at pleasure, remains; the cup is very shallow and the orifice angular.

Exhibited at South Kensington in 1872 and 1885.

HAND TRUMPET, German. By Lintner.

AUGSBURG. 1780.

Rev. F. W. Galpin.

TRUMPETS, German (pair of). By Georg Lintner.

AUGSBURG. 1796.

Messrs. Boosey & Co.

TROMBA, Bohemian. By J. Wolf.

PRAGUE. 18th cent.

Rev. F. W. Galpin.

TRUMPETS (pair of) in *d*, English. By Nicholas Winkings.

18th cent.

Col. T. B. Shaw-Hellier.

TRUMPET (Slide), English. By Woodham.

LONDON. [1804.]

Rev. F. W. Galpin.

The name of the inventor of the English Slide Trumpet has hitherto been unknown, but this instrument, recently discovered, shows that it was Woodham, the spring box bearing the following inscription: 'Woodham, Inventor & Maker, Exeter Court, Strand, London.'

TRUMPET (Slide), English. By George Astor.

LONDON. [1810.]

Rev. F. W. Galpin.

TRUMPET, Italian, with five keys.

[1830.]

Rev. F. W. Galpin.

TRUMPET, English. A Walking-stick Trumpet invented by Thomas Harper and made by John Köhler. LONDON. [1835.]

Mr. T. A. Harper.

This instrument possesses all the fixed tones of the Trumpet in a superior degree.

TRUMPET (Slide), English, with spring attachment and tuning arrangement. By J. Goodison. LONDON. Early 19th cent.

Col. T. B. Shaw-Hellier.

TRUMPET, English, with two horizontal valves. By Charles Pace.

1840.

Col. T. B. Shaw-Hellier.

TRUMPET (Cavalry), English. By John Köhler. LONDON. [1840.]

Rev. F. W. Galpin.

TRUMPET, Belgian, with three Pistons (transverse Spring Slides). By Mahillon.

BRUSSELS. [1845.]

Rev. F. W. Galpin.

TRUMPET in *d*, English, silver. By Hofmeister. LONDON.

Col. T. B. Shaw-Hellier.

TROMBONE (Slide) in *b*², German, Tenor. By Anton Kerner.

VIENNA. 1770.

Messrs. Boosey & Co.

TROMBONE (Slide), Treble in *b*², German. By Schmied.

PFAFFENDORF. 1781.

Rev. F. W. Galpin.

This instrument is supposed to have been the 'Tromba da tirarsi' of Bach.

II.

Wind Instruments

WITH A KEYBOARD.



THE origin of the Organ is lost in remote antiquity. The idea, however, of a polyphonic instrument, suggested by the primitive pan-pipe, or the association of two reed pipes placed in the mouth together, and yet further improved by the addition of a wind reservoir as in the bagpipe, must have taken some practical shape before Ctesibius, in the early part of the third century B.C., produced his hydraulus or water organ. In fact, it is more than probable that the invention of this celebrated mechanician chiefly existed in applying the principle of water pressure and a new slider or key action to some crude form of pneumatic organ. His work, nevertheless, stands as the earliest example yet known of the instrument, and from the description given by his friend Hero of Alexandria, it is evident that the water was used to compress the air in the same way as in the modern instruments weights are employed. The key mechanism, simple at first, was improved by later makers—ranks of pipes, both flue and reed, were added—and at the commencement of our era we have a complete organ furnished with a practical keyboard for the fingers, and supplied with stops. This was the instrument so enthusiastically described by Roman poets and technical

writers, and closely associated with the games and musical contests of the imperial days.*

It was probably for this reason especially that under Christian influence the water organ was practically banished from Italy : the only accompaniment allowed in the churches being the kithara ; and although at the end of the seventh century some recollection still lingered in Western Europe of the principle employed, the more minute details of keys and stops were altogether lost. When the pneumatic organ appears as an element in Christian worship, it is without the refined elaboration of the imperial *hydraulus* ; and it was left for the musicians and makers of the twelfth or thirteenth centuries to re-discover the keyboard, and for a later century still the use of different ranks of pipes by means of stops. Not until the close of the seventeenth century, or early years of the eighteenth century, did the air-reservoir, heavily weighted to give the required pressure, come once more into use, superseding the numerous hand or foot bellows — now technically called ‘*feeders*’—which had become the cumbrous adjunct to all the larger instruments.

In the Middle Ages portable organs were much used. The smallest form was termed ‘*The Portative*,’ and, suspended by a strap across the shoulder, could be carried and played at the same time by the performer. In the sister art of painting, this instrument is frequently associated with St. Cecilia.

* A working reproduction of the ancient *hydraulus* was included (by request) in the Exhibition. It is constructed from the descriptions given by Hero (B.C. 250) and Vitruvius (c. A.D. 50), and from details supplied by a pottery model discovered at Carthage, and made in the early part of the second century A.D. A full description, with illustrations and diagrams, appeared in ‘*The Reliquary*,’ July, 1904, and in the printed collection of Lectures delivered at the Exhibition. (The Walter Scott Publishing Company, Ltd., 1906.)

Another form, somewhat larger, was called 'The Positive,' for though it could be moved from place to place with assistance, it had to be 'set down' during the performance. Yet a third kind was 'The Regal,' which generally consisted of a single reed stop, but in some cases was enlarged into a Positive by the addition of other stops and pipes. The small Positives were described as 'single' organs, and the compass descended only to Tenor *c* ; the larger were 'double organs,' reaching Bass C (the CC of the old English Tablature). Probably the term 'a pair of organs' refers to the larger kind.

The use of these portable instruments was unfortunately set aside by the introduction of the 'orgue expressif' or harmonium. The 'free reed,' as it is called in contradistinction to the true organ 'beating' reed with which the Regal was furnished, was known in Europe in the seventeenth century, as Mersenne in 1635 published an illustration of the Burmese 'Phan' : but the principle remained unnoticed and unused till the end of the eighteenth century, when Père Amiot sent from China to the French Secretary of State two 'changs' or Chinese mouth organs, and drew his attention to their capabilities. The result was the invention of the 'orgue expressif.' Towards the close of the last century an improved form called the 'American organ' appeared ; but, with its principle of inhalation, it is really a return to the primitive cheng. Between the free-reed and the metal tongues of the musical box there is a close analogy, the latter being set in vibration by 'plucking,' the other by a current of air : in neither case is a pipe or tube, as in the true organ reed, necessary.

An interesting form of reed is the diaphone, lately introduced, which in its action is very similar to the movement of the lips when a brass or cup-mouthpieced instrument is being sounded. This principle might be usefully extended to represent more closely the horn, trumpet, and trombone tones in the modern organ.

It is impossible to record here the many improvements effected in organ-building and arrangement during the last three centuries.* In all large instruments the old tracker action has been superseded by tubular-pneumatic or electro-pneumatic connections; motors, not men, now supply the wind. Quite a large variety of tone-qualities have been obtained from the pipes employed, and the compass is only limited by the inability of the human ear to appreciate the vast range of sound which the organ could afford.

F. W. GALPIN.

* Subjoined are some of the more important improvements in organ-building which have been generally adopted since the year 1604:—

- c. 1661. 'Shifting' composition Pedals employed by DALLAM.
- c. 1675. Diagonal Wind Reservoir used in small organs.
- 1712. A 'Sliding Swell,' attached to the Echo Organ by ABRAHAM JORDAN.
- 1762. The Horizontal Wind Reservoir invented by CUMMINS.
- c. 1780. The 'Venetian Swell,' adapted from the Harpsichord, by GREEN.
- c. 1790. Organ pedals introduced into England.
- 1809. Composition Pedals improved by BISHOP.
- 1826. Bishop's 'Concussion' Bellows, to equalize pressure of wind.
- 1832. Barker's Pneumatic key action.
- 1847. The 'Tubular Pneumatic' action of MOITESSIER.
- 1852. Pneumatic composition pistons patented by FATHER WILLIS.
- 1856. Hydraulic Motor for blowing organs patented by DAVID JOY and WILLIAM HOLT.
Patent No. 2358.
- 1867-8. Electricity applied to key action by BARKER, PESCHARD, BRYCESON, and WILLIS.
- 1881. Electro-Pneumatic action of SCHMOLE and MOLS.

Other improvements include CASSON's Automatic 'Pedal Help' and the new American sound-boards.



II.

Wind Instruments.

WITH A KEYBOARD.

Organs, &c.

WATER ORGAN, Model of Ancient.

Rev. F. W. Gyles.

A working reproduction of a 'Water Hydrant' as used in the 15th cent. &c. See also the 'Water Organ' in the

PORTATIVE ORGAN, Model of Ancient.

Rev. F. W. Gyles.

A reproduction of an instrument used in the 15th century. See also the plaque by Luca della Robbia.

POSITIVE ORGAN, Flemish. By E. HOFFHEIMER.

1592.

Mr. W. H. Head.

This instrument has always been known as 'Queen Elizabeth's Organ,' but it was the opinion of its late owner, the late Mr. J. Snowden Halsey, M.P., of East Devon, Bournemouth, Isle of Wight, that, having been in the Isle of Wight so long, it had a royal owner in its own right, and perhaps the Princess Elizabeth—a daughter of Charles I.—who died at Cambridge. There is, however, no evidence that it ever belonged to a member of the royal family.

The organ bears the date 1592 and a quotation from Psalm 124: 'I will praise the English translation of: "Praise the Lord with trumpet, harp, and organ." It is probably of Flemish origin, and appears to have been specially made for an Earl of Newcastle, whose arms are prominent in the decoration, and whose name is on the front of the organ. It is now in the

POSITIVE ORGAN. By E. HOFFHEIMER. 1592. p. 211.

Lent by Mr. W. H. Head.

II.

Wind Instruments.

WITH A KEYBOARD.

Organs, &c.

WATER ORGAN, Model of Ancient.

Rev. F. W. Galpin.

A working reproduction of a Roman Hydraulus. As used in the 2nd cent. A.D. See note to Preface on p. 208.

PORTATIVE ORGAN, Model of Ancient.

Rev. F. W. Galpin.

A reproduction of an instrument used in the 15th century, as shown in a plaque by Luca della Robbia.

POSITIVE ORGAN, Flemish. By E. Hoffheimer.

1592.

Mr. W. H. Head.

This instrument has always been known as 'Queen Elizabeth's Organ,' but it was the opinion of its last owner, the late Mr. J. Snowden Henry, M.P., of East Deen, Bonchurch, Isle of Wight, that, 'having been in the Isle of Wight so long, if it had a royal owner it is more likely to have been the Princess Elizabeth—a daughter of Charles I.—who died at Carisbrooke.' There is, however, no evidence that it ever belonged to a member of the royal family.

The organ bears the date 1592 and a quotation from Psalm cl., of which the English translation is: 'Praise the Lord with stringed instruments and organ.' It is probably of Flemish origin, and appears to have been specially made for an Earl of Montrose, whose arms are prominent in the decoration, and whose initial 'J.' (for John Graham) is so treated in the

ornamentation of the case that the monogram forms an 'M' for 'Montrose,' under a coronet. This monogram appears twice on the upper portion of the case, and alternates with a representation of a human head on the front of the keys.

The compass of the instrument is from E to C—45 notes, and the stops are 'Stopped Diapason,' 'Flute,' and 'Regal,' the last named extending from B to C—26 notes. There is also a tremolo which, used in conjunction with the 'Regal' stop, gives the effect of a 'Vox humana.' The organ measures 5 ft. 9 in. high by 3 ft. 6 in. wide by 1 ft. 9 in. deep. There is no draw-stop action of the usual description, but the slides are worked direct, a carved knob being affixed to each end.

The pipes are of wood, and are most elaborately carved in such a way as to resemble, so far as was possible, the Scotch thistle. Probably the original organ had but two stops, the 'Stopped Diapason' and the 'Flute,' the 'Regal' being added as an afterthought, possibly before the instrument left the workshop. In 1889, at the dispersal of the late Mr. Snowden Henry's collection at Messrs. Christie's, it realized 200 guineas.

Exhibited at South Kensington, 1872.

See illustration, p. 211.

BIBLE REGAL, German.

17th cent.

Mrs. F. J. Pagden and Miss Ferrari.

Exhibited at South Kensington in 1885, and illustrated in colours in Hipkins's 'Musical Instruments.'

BIBLE REGAL, German.

17th cent.

Sir Wyndham Portal.

Exhibited at South Kensington in 1872.

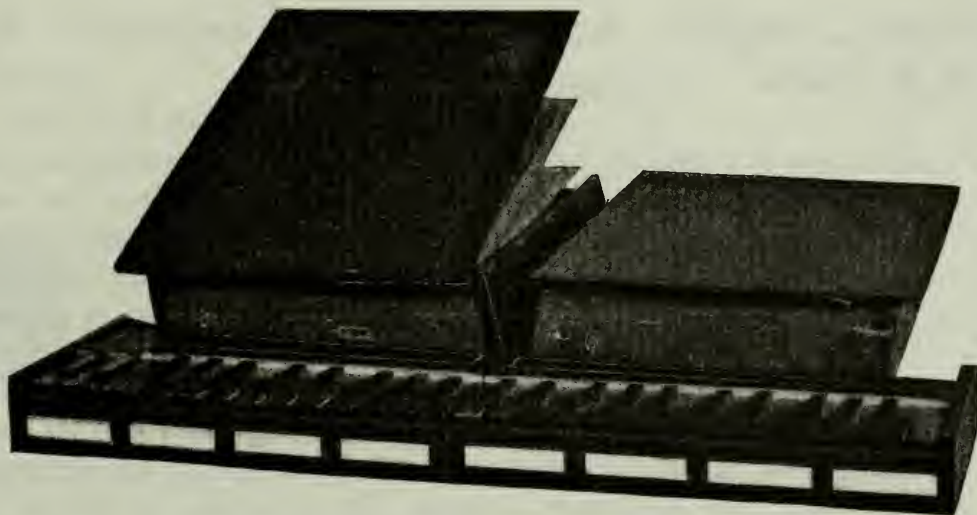
BIBLE REGAL, German.

[1620.]

Rev. F. W. Galpin.

Bible Regals are particularly interesting, not only from their great rarity, but as showing the type of small reed organ in use before the invention of the Harmonium. The Bible Regal is said to have been invented about the middle of the 17th century by Georg Voll, an organ-builder of Nuremberg.

The instrument is called Bible Regal because, when closed, its shape appears like a large copy of the Holy Scriptures, the title 'Holy Bible' being lettered at the back. The arrangement of the bellows and the keyboard—which can be folded in half and enclosed in the 'Bible' when closed—is shown in the illustration.



ORGAN PIPES, ancient and modern, illustrating the varieties of shape and character.

Mr. A. G. Hill.

BIRD ORGAN, English. Miniature instrument, $8\frac{3}{4}$ -inches in height, $11\frac{1}{2}$ -inches in length, and 7-inches in depth; in wooden case.

[1780.]

Mr. H. Snelling.

Presented by George III. to one of his servants. The sounds are produced from twelve wooden pipes; and the keyboard is acted upon mechanically by means of small pins inserted in a revolving barrel, which is turned by a handle. The tunes playable are eight in number:—

The King of Prussia's Minuet.
La Promenade.
Miss Musgrave's Fancy.
The Waterman.

He is ay a kissing me.
Le Contrefaite.
Scotch Bonnet.
A Spanish March.

ROCKING HARMONIUM, American.

[1835.]

Rev. F. W. Galpin.

ACCORDION, English.

[1835.]

Rev. F. W. Galpin.

CLARINETTA, English. Keyboard free reed instrument. By
W. E. Evans.

19th cent.

Miss G. C. Place.

An example of a series of keyboard instruments intended as substitutes for orchestral wood-wind instruments when players thereupon are not available. The tone is produced by wind derived from two small feeders, worked by the feet, which set in vibration the brass tongues of the little instrument. As in the Harmonium, every gradation of tone is possible and can be obtained by means of the so-called 'Expression stop.' These wood-wind substitutes were invented in 1870 by W. E. Evans, a clever maker of harmoniums. The shape and curve of the reed varies in each type, while the timbre closely approximates to that of the orchestral instrument after which each is named. (See the article 'Orchestra di Camera' in Grove's 'Dictionary of Music and Musicians,' new edition, vol. iii., p. 513.)

Membrane Instruments

AND

Sonorous Substances.



WE are indebted to the Orientals for our knowledge of instruments of the Drum kind, which have been in use from very early times. With the exception of the Kettledrum, no great improvement has been made in them by Western nations.

They can only be called 'musical instruments' by courtesy, as none of them (again excepting the Kettledrum) produce sounds of definite pitch. They are, however, valuable as emphasising accent and rhythmic patterns. The membrane is to these instruments what the reed is to the wind and the cord to the stringed instruments—the source of the sound-vibration. The membrane may be stretched either on a hoop as in the tambourine, in which case the simple sound of the skin is alone produced, or this sound may be intensified by a resonator as in the Drum.

The simplest form of Drum is the Tabor, which, in conjunction with a little pipe, was much used 300 years ago at rural merry-makings. The performer held the pipe in his left hand, and the Tabor was suspended by a string from the little finger, being struck by a drumstick held in the right hand.

The Side Drum or Military Drum derives its characteristic rasping nasal tone partly from its shallow depth, partly from a quadruple or sextuple strand of catgut (called 'snares') stretched across the lower of its two heads.

The Big Drum (so-called) is chiefly used in military bands to mark, by its powerful thud, the rhythm in marching. As with other instruments of its class, it is effective in inverse proportion to the frequency of its employment. It may be described as a short section of a large cylinder with a vellum head at either end, tightened by a bracing of cords from one to the other. The larger the drum, the more assertive the sound, and the lower the pitch.

The Kettledrum is a cauldron-shaped vessel of copper covered in with vellum, which can be stretched more or less tightly by screws placed round the circumference, the membrane yielding then a higher or lower definite note. In cavalry bands two drums are used, placed one on each side of the horse's neck. In orchestras two drums are required (of different sizes), and often three are used. The larger of the two drums should be able to go down to *f*, and the smaller up to the *f* above, giving a range of an octave to the two instruments, each drum having a range of a fifth.

The Tambourine may be played in several ways, either struck, shaken, or lightly rubbed with the fingers so that the head and 'gingles' only sound.

Included in what the French call the 'batterie,' though more correctly included under sonorous substances, are the Cymbals—circular plates of hammered gun-metal which ought

to be played with a brushing instead of a hitting movement ; the Triangle ; Castanets ; Carillon or Glockenspiel—a series of small steel bars struck with a hammer ; Xylophone or wooden Harmonica like the carillon, but with bars of hard wood ; Typophone or Celesta with the same principle applied to the keyboard ; and Gong, used only for melodramatic effects, as in the Finale to the Fourth Symphony of Tchaikovsky.

ERNEST CLARKE.

Membrane Instruments
AND
Sonorous Substances.

Drums, &c.

DRUM, English, with Tudor Arms painted on it. 16th cent.
Mr. Seymour Lucas, R.A.

SIDE DRUM, Italian. 17th cent.
Mr. C. Van Raalte.

Used by the Papal Guard of Pope Innocent X., 1644-55, whose Coat of Arms is on the side of the instrument.

TABOR DRUM, English. 18th cent.
Rev. F. W. Galpin.

TENOR DRUM, English. [1735.]
Col. T. B. Shaw-Hellier.

PAIR OF SMALL KETTLEDRUMS, English. [1735.]
Col. T. B. Shaw-Hellier.

DRUM, English. [1750.]
Col. T. B. Shaw-Hellier.

LARGE MILITARY TAMBOURINE, English. [1750.]
Col. T. B. Shaw-Hellier.

PIPE AND TABOR AND TWO SETS OF BELLS WORN ON THE KNEES
OF THE MORRIS DANCERS, English. [1820.]

Mr. T. W. Taphouse.

Formerly belonged to Thomas Humphries, of Witney, Oxon., and were played by him at most of the Morris Dances in the villages and towns of Oxfordshire for nearly forty years.

BASS DRUM FROM THE BATTLEFIELD OF WATERLOO
(7th—Queen's Own—Hussars), English. 19th cent.

Messrs. Mahillon & Co.

BELL, English, formerly used as a Curfew or Alarm Bell at
Chalfont St. Giles, Bucks. [1400.]

Rev. F. W. Galpin.

SISTRUM, Græco-Roman.

Rev. F. W. Galpin.

GLASS HARMONICA, English.

[1800.]

Rev. F. W. Galpin.

The idea of placing the glasses on a long revolving spindle is said to have
been due to Benjamin Franklin.

NAIL HARMONICA. German, with bow.

Early 19th cent.

Rev. F. W. Galpin.

The Nägel-geige, or Nail fiddle, was invented by a Russian violinist named
Wilde, about the year 1740. It has a compass of from two to three octaves.

XYLOPHONE, used in Band of 4th Dragoon Guards, English.

1824.

Col. T. B. Shaw-Hellier.

WITH A KEYBOARD.

KEYED GLOCKENSPIEL, Italian.

18th cent.

Rev. F. W. Galpin.

TYPOPHONE, French. By V. Mustel.

PARIS. 19th cent.

Col. T. B. Shaw-Hellier.

The sound is obtained from steel tuning forks fixed on resonators, dampers
being attached to the bars and resonators.

SPINNING-WHEEL, MUSICAL.

Miss E. A. Willmott.

The ordinary keyboard is replaced by special automatic mechanism.


Portraits, &c.

The Portrait section of this Catalogue is arranged thus :

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Portraits, &c.

 His face and all painting and drawing were laid in hand at this Exhibition. Handel, himself a great lover of pictures, was worthily represented by four portraits in oils—two by Thomas Hudson, including the fine full-length lent by Earl Howe and one belonging to the Royal Society of Musicians; one by Kaye, the property of Dr. W. H. Cummings; and one by Dancer, from the collection of Mr. Alfred H. Ishleton. Two engravings, by Chesworth and Sir Godfrey Kneller respectively, showed the handsome features of Henry Purcell. From the Music School Collection at Oxford came four portraits—the brothers Laves (Henry and William), Nicolas Linnæus, and Christopher Simpson. Haydn and his friend J. P. Salomon, both painted by Thomas Hardy, R.A., found places on the walls of the Exhibition, as did Dr. Arne, painted by Zoffany, and Dr. John Blow, by Sir Peter Leys, while there were two portraits of Dr. Greene. The exhibits also included Masterworks from Mr. Arthur E. Hill's collection, Weber, Sir George Smart, Mendelssohn (two portraits), Chopin, John Field, and Sutherland Baines, by Sir John E. Millars, Bart., P.R.A.

Among modern composers of English church music were Dr. S. S. Wesley, and Sir John Stainer (by Sir Hubert Henken, R.A.); of notable players, Clementi, and J. B. Cramer (by John C. Horsley, R.A.); and of opera singers,

HANDEL. By THOMAS HUDSON. p. 229.

Lent by The Earl Howe.

Portraits, &c.



THE sister arts of painting and music went hand in hand at this Exhibition. Handel, himself a great lover of pictures, was worthily represented by four portraits in oils—two by Thomas Hudson, including the fine full-length lent by Earl Howe and that belonging to the Royal Society of Musicians; one by Kyte, the property of Dr. W. H. Cummings; and one by Denner, from the collection of Mr. Alfred H. Littleton. Two canvases, by Closterman and Sir Godfrey Kneller respectively, showed the handsome features of Henry Purcell. From the Music School Collection at Oxford came four portraits—the brothers Lawes (Henry and William), Nicolas Lanier, and Christopher Simpson. Haydn and his friend J. P. Salomon, both painted by Thomas Hardy, R.A., found places on the walls of the Exhibition, as did Dr. Arne, painted by Zoffany, and Dr. John Blow, by Sir Peter Lely, while there were two portraits of Dr. Greene. The exhibits also included Monteverde (from Mr. Arthur F. Hill's collection), Weber, Sir George Smart, Mendelssohn (two portraits), Chopin, John Field, and Sterndale Bennett, by Sir John E. Millais, Bart., P.R.A.

Among modern composers of English church music were Dr. S. S. Wesley, and Sir John Stainer (by Sir Hubert Herkomer, R.A.); of notable pianists, Clementi, and J. B. Cramer (by John C. Horsley, R.A.); and of opera singers,

Jenny Lind, in the character of *Norma*, and Charles Incledon, as he appeared in the prison scene of 'The Beggars' Opera.'

The portraits of players on stringed instruments included Corelli, Geminiani, Viotti, Paganini, Kreutzer, Robert Lindley, Dragonetti, Ernst, Charles Jane Ashley (the violoncellist and a Liveryman of the Musicians' Company), Mori, Sivori, and Alfredo Piatti (by Frank Holl, R.A.).

A large number of engravings, together with drawings, miniatures, etchings, lithographs, and caricatures lent variety to a splendid collection of portraits—one that was by no means the least interesting feature of the Exhibition, and that called to mind Carlyle's words :

'Any representation made by a faithful human creature of that face and figure which he saw with his eyes, and which I can never see with mine, is now valuable to me, and much better than none at all.'

Oil Paintings.

- ARNE, DR. THOMAS AUGUSTINE. 1710-1778. *Mr. A. H. Littleton.*
Johann Zoffany, R.A.
See illustration, p. 257.
- ARNE, DR. THOMAS AUGUSTINE. *Mr. J. Jackson.*
Artist unknown.
- ARNE, DR. THOMAS AUGUSTINE. With a flute. *Mr. J. E. Street.*
Artist unknown.
- ASHLEY, CHARLES JANE. 1773-1843. *Mr. A. F. Hill.*
John Cawse.
Exhibited at the Royal Academy in 1803 (No. 252).
Ashley was a violoncellist and Liveryman of the Musicians' Company.
- BACH. *Mr. A. Kummer.*
Artist unknown.
Portrait of a musician and his three sons, believed to be members of the
Bach family.
- BEETHOVEN, LUDWIG VAN. 1770-1827. *Messrs. Artaria & Co.*
T. Danhauser.
Original oil studies, made after death. The mask, head, and hands.
- BENNETT, SIR WILLIAM STERNDALÉ. 1816-1875. *Professor T. Case.*
Sir John Everett Millais, Bart., P.R.A.
Exhibited at the Royal Academy in 1873 (No. 598).
- BLOW, DR. JOHN. 1648-1708. *St. Michael's College, Tenbury.*
Sir Peter Lely.
- BULL, DR. JOHN. 1563?-1628. *Dr. W. H. Cummings.*
Artist unknown.
Painted at Antwerp.
See illustration, p. 257.

- CALLCOTT, DR. JOHN WALL. 1766-1821. *Messrs. Broadwood & Sons.*
Sir Augustus Wall Callcott, R.A.
- CERVETTO, JAMES. 1749?-1837. *Messrs. W. E. Hill & Sons.*
Samuel de Wilde.
- CLEMENTI, MUZIO. 1752-1832. *Messrs. Collard & Collard.*
James Lonsdale.
Exhibited at the Royal Academy in 1817 (No. 462).
- CORELLI, ARCANGELO. 1653-1713. *The Royal Society of Musicians.*
Artist unknown.
- CRAMER, JOHANN BAPTIST. 1771-1858. *Messrs. Broadwood & Sons.*
John Callcott Horsley, R.A.
- CRAMER, WILHELM. 1745?-1799. *Messrs. W. E. Hill & Sons.*
William Davison.
- CROTCH, DR. WILLIAM. 1775-1847. *The Royal Academy of Music.*
Sir William Beechey, R.A.
Exhibited at the Royal Academy in 1786 (No. 21) as 'Master Crotch, the celebrated musical genius.'
- CUSINS, SIR WILLIAM GEORGE. 1833-1893. *Lady Cusins.*
Miss Cusins.
- DRAGONETTI, DOMENICO. 1763-1846. *Messrs. J. & J. Hopkinson.*
Artist unknown.
- FIELD, JOHN. 1782-1837. *Messrs. Collard & Collard.*
James Lonsdale.
- GEMINIANI, FRANCESCO. 1680?-1762. *The Royal Society of Musicians.*
Artist unknown.
- GENTLEMAN PLAYING THE RECORDER. *Miss E. A. Willmott.*
Artist unknown.

GENTLEMAN HOLDING A FLUTE, AND COMPANION PORTRAIT OF A LADY SEATED AT A SPINET. *Messrs. Durlacher Bros.*

W. Hendriks, 1781.

On Panel.

GREENE, DR. MAURICE. 1695?-1755.

Mr. M. H. Festing.

Artist unknown.

GREENE, DR. MAURICE, and JOHN HOADLEY.

Mr. J. E. Street.

Francis Hayman, R.A. 1747.

HANDEL, GEORGE FREDERICK. 1685-1759.

Mr. A. H. Littleton.

Balthazar Denner.

HANDEL, GEORGE FREDERICK.

The Royal Society of Musicians.

Thomas Hudson.

HANDEL, GEORGE FREDERICK.

The Earl Howe, G.C.V.O.

Thomas Hudson.

See illustration, p. 225.

HANDEL, GEORGE FREDERICK.

Dr. W. H. Cummings.

Francis Kyte, 1742.

HANDEL (?).—Gentleman playing the Viola da Gamba. Supposed to be a portrait of Handel. *Colonel Shaw Hellier.*

Artist unknown.

HANDEL COMMEMORATION IN WESTMINSTER ABBEY.

Mr. F. Y. Smith.

Edward Edwards, A.R.A.

Interior view, 'taken from the manager's box.' Many of the figures are portraits.

This picture, which gives a different setting of the scene from the one shown in Burney's 'Commemoration of Handel,' was the property of Mr. J. Smith, a well-known violoncellist and musician of his day, who was one of the members of the orchestra on that occasion. It has remained in the possession of his family until the present day. It has not been engraved, nor exhibited since it was shown at the Royal Academy in 1792 (No. 198).

- HAYDN, FRANZ JOSEPH. 1732-1809. *Mr. A. F. Hill.*
 Thomas Hardy.
 Exhibited at the Royal Academy in 1792 (No. 368).
 In the diary or notebook that Haydn kept during his visit to London, is to be found the following entry :
 'Hardy, Otto, Guttenbrun, Hoppner, Dassie. The first four gentlemen painted my portrait, Dassie in wax.' (Dassie in this quotation should be Tassie.)
 This portrait by Hardy was probably painted while the composer was the guest, in 1791, of John Bland, the music publisher, at 45, High Holborn. Bland afterwards issued an engraving of the portrait, also by Thomas Hardy.
- INCLEDON, CHARLES BENJAMIN.—Tenor singer. In the Prison scene of 'The Beggars' Opera.' 1763-1826. *Mr. W. Gilbert.*
 John Opie, R.A.
- KREUTZER, RODOLPHE. 1766-1831. *Mr. G. Hart.*
 Artist unknown.
- LADY SINGING, AND A GENTLEMAN PLAYING THE VIOLA DA GAMBA.
 Jan Ochtervelt. *Mr. W. B. Paterson.*
- LANIERE, NICHOLAS. 1588-1666. *The University of Oxford.*
 Artist unknown.
 Laniere was Master of the Musick to Charles I.
- LAWES, HENRY. 1596-1662. *The University of Oxford.*
 Artist unknown.
 Presented by Henry Lawes to the Music School.
- LAWES, WILLIAM. 15—-1645. *The University of Oxford.*
 Artist unknown.
 Presented to the Music School by Dr. Philip Hayes.
- LIND, JOHANNA MARIA (known as Jenny).—In the character of 'Norma.' 1820-1887. *Mr. Otto Goldschmidt.*
 Count D'Orsay, 1847.
- LINDLEY, ROBERT. 1776-1855. *Messrs. J. & J. Hopkinson.*
 Artist unknown.

MACFARREN, SIR GEORGE ALEXANDER. 1813-1887. *Mr. Walter Macfarren.*
Mrs. L. Goodman (*née* Julia Salaman).

MENDELSSOHN-BARTHOLDY, FELIX. 1809-1847. *Mr. Felix Moscheles.*
Johann W. Schirmer.

MENDELSSOHN-BARTHOLDY, FELIX. *Mr. Walter Macfarren.*
Eduard Magnus.
Formerly in the possession of Sir W. Sterndale Bennett.

MONTEVERDE, CLAUDIO. 1567-1643. *Mr. A. F. Hill.*
Artist unknown.

This portrait long passed as that of Antonio Stradivari. It was presented by the late Signor Giacomo Stradivari, a descendant of the great violin-maker, to J. B. Vuillaume, and was acquired by its present owner from a member of the latter's family. Everything about the portrait not only points to a date considerably earlier than the time of Stradivari, but to an original who was a musician. A comparison of it with an undoubted portrait of the composer, together with other evidence, affords reasonably satisfactory proof that this portrait does represent Claudio Monteverde, who was also a native of Cremona.

See illustration, p. 241.

MORI, NICOLAS. 1797-1839. *Messrs. W. E. Hill & Sons.*
Artist unknown.

PAGANINI, NICOLÒ. 1784-1840. *Mr. A. F. Patten.*
George Patten, A.R.A.
Exhibited at the Royal Academy in 1833 (No. 144).
Autograph letter by Paganini attached.

PIATTI, ALFREDO. 1822-1901. *Mr. F. C. Pawle.*
Frank Holl, R.A.
Exhibited at the Royal Academy in 1879 (No. 579).

PORTRAIT OF A XVITH CENTURY MUSICIAN. *Mr. A. F. Hill.*
By a painter of the school of Moroni.
On panel.
See illustration, p. 249.

- PORTRAIT OF A MUSICIAN HOLDING A MANUSCRIPT SCORE. *Mr. W. Gilbert.*
Artist unknown.
- PUGNANI, GAETANO. 1731-1798. *Mr. G. Hart.*
Artist unknown.
- PURCELL, HENRY. 1658-1695. *Mr. A. H. Littleton.*
Attributed to Sir Godfrey Kneller.
- PURCELL, HENRY. *The Royal Society of Musicians.*
John Closterman.
- PURCELL, HENRY. *Mrs. Sinclair and the Misses Done.*
Attributed to Sir Godfrey Kneller.
- PURCELL, HENRY. *Mr. A. F. Hill.*
Artist unknown.
- PURCELL, HENRY. A room in Purcell's house in Bowling Alley, Westminster,
showing the fireplace, door, &c. *Sir Frederick Bridge*
Artist unknown.
- REHEARSAL FOR AN OPERA. *Messrs. Broadwood & Sons.*
Attributed to Sebastian Ricci.
- SAINTON, PROSPER PHILIPPE CATHERINE. 1813-1890. *Mr. C. P. Sainton.*
Charles Prosper Sainton.
- SALOMON, JOHANN PETER. 1745-1815. *Mr. A. F. Hill.*
Thomas Hardy.
Exhibited at the Royal Academy in 1792 (No. 3).
Companion to the Portrait of Haydn.
- SIMPSON, CHRISTOPHER. 1605?-1669. *The University of Oxford.*
Artist unknown. Probably by J. Carwarden, and engraved by W. Faithorne.
- SIVORI, ERNESTO CAMILLO. 1815-1894. *Mr. G. Hart.*
Artist unknown.



RAYMOND H. THOMAS HARRY
LAWSON A. B. 1888



- SMART, SIR GEORGE THOMAS. 1776-1867. Composer and Conductor.
The Foundling Hospital.
John Cawse.
Exhibited at the Royal Academy in 1830 (No. 175).
- SPAGNOLETTI, PIETRO. 1768-1834. *Mr. C. E. Spagnoletti.*
James Warren Childe.
Exhibited at the Royal Academy in 1828 (No. 927).
- STAINER, SIR JOHN. 1840-1901. *Lady Stainer.*
Sir Hubert von Herkomer, C.V.O., R.A.
- 'TARTINI'S DREAM.' *Mr. Alfred Gibson.*
Alexander Davis Cooper.
Exhibited at the Royal Academy in 1870 (No. 473), entitled
'Le Trille du Diable.'
- VIOTTI, GIOVANNI BATTISTA. 1753-1824. *Mr. G. Hart.*
Artist unknown.
- WALTZ, GUSTAVUS. *Mr. T. W. Taphouse.*
Friedrich Ludwig Hauck.
Gustavus Waltz was Handel's cook. He was also a vocalist and a
violoncellist.
- WEBER, CARL MARIA VON. 1786-1826. *The Foundling Hospital.*
John Cawse.
- WIENER, WILHELM. 1838-1895. *Mrs. Wiener.*
John Bagnold Burgess, R.A.
Exhibited at the Royal Academy in 1891 (No. 310).

Drawings.

- ABEL, KARL FRIEDRICH. 1725-1787. *Mr. Lionel Benson.*
Artist unknown.
- ANDERSON, MRS. LUCY. 1790-1878. *Lady Cusins.*
Alfred Edward Chalon, R.A.
Mrs. Anderson was pianist to Queen Victoria.
- ARNE, DR. THOMAS AUGUSTINE. 1710-1778. *Mr. B. W. Horner.*
Artist unknown. Pencil drawing.
- CHERUBINI, MARIA LUIGI CARLO ZENOBIO SALVATORE. 1760-1842. *Mr. A. F. Hill.*
Artist unknown. Sepia drawing.
- CHERUBINI. *Mr. A. F. Hill.*
Artist unknown. Pen and ink sketch.
- CHERUBINI COMPOSING HIS REQUIEM MASS. *Mr. A. F. Hill.*
Artist unknown.
- CHOPIN, FRANÇOIS FRÉDÉRIC. 1810-1849. *Dr. Davan Wetton.*
Franz Winterhalter.
Signed 'F. Winterhalter, 2. Mai, 1847.' With the inscription
'à Mademoiselle Josephine de Castelvechio.' Purchased from her
daughter, Elsina P. de Castelvechio, in 1898.
- COUNTRY CHORISTERS. *Mr. C. T. Johnson.*
S. Silk, 1826.
- CRAMER, FRANÇOIS, 1772-1848, and JOHN BAPTIST CRAMER, 1771-1858. *Mr. R. McCaskie.*
Artist unknown.
Miniature drawings ; also an engraving of J. B. Cramer.

- ERNST, HEINRICH WILHELM. 1814-1865. *Mr. Alfred Gibson.*
Fred. Tatham.
Exhibited at the Royal Academy in 1847 (No. 1030*).
- GLUCK, CHRISTOPH WILLIBALD, RITTER VON. 1714-1787. *Mr. A. F. Hill.*
Artists unknown.
Seven original drawings by contemporary artists, some in colours.
- GRÉTRY, ANDRÉ ERNEST MODESTE. 1741-1813. *Mr. Lionel Benson.*
Artists unknown.
Seven portraits, six drawings of his house, tomb, &c.
- LIND, JENNY, and LABLACHE, in 'Don Pasquale.' *Mr. D. J. Blaikley.*
Alexander Blaikley. Crayon.
- MENDELSSOHN-BARTHOLDY, FELIX. 1809-1847. *Mr. J. E. Street.*
C. S. Hervé.
- MOSCHELES, IGNAZ. *Mr. Felix Moscheles.*
Emil Praeger.
Pen and ink drawing of Moscheles's journey from London to Leipzig, 1846.
- PAGANINI, NICOLÒ. 1784-1840. *The Lady Althorp.*
Artist unknown. Pencil sketch.
- PAGANINI, NICOLÒ. *Mr. A. F. Hill.*
Sir Edwin Henry Landseer, R.A.
With autograph of Paganini.
- PAGANINI, NICOLÒ. *Mr. A. F. Hill.*
Artist unknown.
- PYNE, LOUISA FANNY (in 'Satanella'). 1832-1904. *Mr. D. J. Blaikley.*
Alexander Blaikley. Crayon.
- RUSSELL, HENRY. 1812-1900. *Mr. D. J. Blaikley.*
Alexander Blaikley.

- TEMPLETON, JOHN. 1802-1886. *Mr. D. J. Blaikley.*
Alexander Blaikley.
- VIOTTI, GIOVANNI BATTISTA. 1753-1824. *Mr. Lionel Benson.*
Artist unknown.
- WALMISLEY, THOMAS ATTWOOD. 1814-1856. *Mr. Lionel Benson.*
Artist unknown.
- WEBBE, SAMUEL. 1770?-1843. *Mr. Lionel Benson.*
Artist unknown.
- WESLEY, SAMUEL SEBASTIAN. 1810-1876. *Mrs. Julian Marshall.*
Briggs, of Leeds. Pastel.

Miniatures.

- BEETHOVEN, LUDWIG VAN. 1770-1827. Portrait on lid of snuff-box. *Mr. T. W. Taphouse.*
- BRAHAM, JOHN. 1774?-1856. *Mr. T. W. Taphouse.*
- CROTCH, DR. WILLIAM. 1775-1847. *Mr. T. W. Taphouse.*
- GRÉTRY, ANDRÉ ERNEST MODESTE. 1741-1813. *Mr. H. L. Sternberg.*
- HANDEL, GEORGE FREDERICK. 1685-1759. Portrait on enamel. *Mr. A. F. Hill.*
- HAYDN, FRANZ JOSEPH. 1732-1809. By Klein. *Mr. H. L. Sternberg.*
- KING, MATTHEW PETER. 1773-1823. *Mr. T. W. Taphouse.*
King composed the once popular song 'Eve's Lamentation.'

Engravings, Etchings, and Lithographs.

ABEL, KARL FRIEDRICH. 1725-1787. Two Portraits. *Mr. Lionel Benson.*
(a) Engraved in line, after C. N. Cochin, by St. Aubin; (b) etched, after Gardiner, by Nixon, 1787.

ABEL, KARL FRIEDRICH. *Mr. C. T. Johnson.*
Etched by W. N. Gardiner.

AGE AND MUSIC. Lady playing Violoncello.
Engraved in mezzotint. *Mr. A. F. Hill.*
Published for Bowles & Carver, 69, St. Paul's Churchyard, London.

'Music can give a charm to age,
Can all infirmities assuage,
Tho' wrinkled o'er with care and grief
Its softer strains can give relief.'

ALBRECHTSBERGER, JOHANN GEORG. 1736-1809. *Mr. Lionel Benson.*
Engraved in stipple by C. J. Riedel, 1803.

ALCOCK, JOHN, Mus. Doc. 1715-1806. *Mr. Lionel Benson.*
Engraved in stipple, after R. Cooper, by W. Newman.

ALDRICH, HENRY, Mus. Doc. 1647-1710. *Mr. C. T. Johnson.*
Engraved in mezzotint, after G. Kneller, by J. Smith.

AMBROGETTI, GIUSEPPE. Circa 1807-1838. *Mr. Lionel Benson.*
Engraved in stipple, after A. Wivell, by C. Picart, 1824.
Ambrogetti was a *buffo* vocalist.

ARNOLD, SAMUEL, Mus. Doc. 1740-1802. *Mr. C. T. Johnson.*
Painted and engraved in stipple by T. Hardy.

ARNOLD, SAMUEL, Mus. Doc. *Mr. B. W. Horner.*

- ATTWOOD, THOMAS. 1765-1838. *Sir George Martin.*
- BACH. Ten portraits relating to the Bach family. *Mr. Alfred Morten.*
- BANISTER, JOHN. 1630-1679. *Mr. C. T. Johnson.*
Engraved in mezzotint, after J. Murray, by R. Williams.
John Banister was 'Chief of His Majesty's Violins.'
- BARTLEMAN, JAMES. 1769-1821. Two portraits. *Mr. Lionel Benson.*
Engraved in stipple, after Hargreaves, by J. Thomson.
Another by W. N. Worthington.
- BATES, JOAH. 1741-1799. *Mr. B. W. Horner.*
- BATES, JOAH. *Mr. C. T. Johnson.*
Engraved, after G. Dance, by W. Daniell.
- BATES, MRS. JOAH. Died 1811. *Mr. C. T. Johnson.*
Engraved in mezzotint, and painted by W. Pether, 1793.
Mrs. Bates was formerly Sarah Harrop, a favourite concert-singer and a pupil of Sacchini.
- BATTISHILL, JONATHAN. 1738-1801. *Mr. Lionel Benson.*
Engraved in stipple, after Drummond, by J. Chapman, 1805.
- BEARD, JOHN. 1716?-1791. *Mr. C. T. Johnson.*
Engraved in mezzotint, published in 1787.
- BECKWITH, DR. JOHN CHRISTMAS. 1759-1809. *Mr. C. T. Johnson.*
Engraved in mezzotint, after J. Clover, by C. Turner.
- BEETHOVEN, LUDWIG VAN. 1770-1827. With autograph signature of Beethoven. *Mr. Henry Holiday.*
Engraved by Blas, after a crayon drawing by Louis Petronne, 1814.
- BEETHOVEN, LUDWIG VAN. *Lady Cusins.*
From the original Lyser drawings.

- BEETHOVEN, LUDWIG VAN. *Messrs. Artaria & Co.*
Heliogravure, after the picture of Kügelgen.
- BEETHOVEN, LUDWIG VAN. *Messrs. Artaria & Co.*
Lithograph, after the drawing of Ludwig Schnorr. *Circa 1807.*
- BEETHOVEN, LUDWIG VAN. *Messrs. Artaria & Co.*
Lithograph, after the picture of Stieler, by Dürck.
- BEETHOVEN, LUDWIG VAN. *Messrs. Artaria & Co.*
Engraved, after Letronne, by Hofel, 1814.
- BEETHOVEN, LUDWIG VAN. *Messrs. Artaria & Co.*
Engraved, after Decker, by Steimüller, 1827.
- BEETHOVEN, LUDWIG VAN. *Messrs. Artaria & Co.*
Etched by Daniel Böhm.
- BEETHOVEN, LUDWIG VAN. *Messrs. Artaria & Co.*
Lithograph by Teycek, Prague, 1841.
- BEETHOVEN, LUDWIG VAN. *Messrs. Artaria & Co.*
Original lithograph of T. Danhauser. 'Beethoven on his deathbed.'
- BENDA, FRANZ. 1709-1814. *Mr. A. F. Hill.*
Engraved in mezzotint, after Falle, by G. M. Schuster, 1756.
- BERLIOZ, HECTOR. 1803-1869. *Mr. W. T. Freemantle.*
Engraved by Metzmacher.
- BIANCHI, FRANCESCO. 1752?-1810. *Mr. C. T. Johnson.*
Engraved in stipple, after G. Chinnery, by A. B. Burt.
- BILLINGTON, MRS. ELIZABETH. 1768-1818. *Mr. C. T. Johnson.*
Engraved in stipple, after Sir J. Reynolds, by B. Pastorini.
- BLOW, DR. JOHN. 1648-1708. *Mr. R. E. Brandt.*
Drawn and engraved by R. White.



Montevideo. Artist unknown. p. 231.
From the A. B. Hall.

Lent by Mr. A. F. Hill.



- BONONCINI (or BUONONCINI), GIOVANNI BATTISTA. 1672?—. *Mr. C. T. Johnson.*
Engraved in mezzotint by J. Sympson.
- BORGHI, LUIGI. *Circa 1784.* *Mr. C. T. Johnson.*
- BOYCE, DR. WILLIAM. 1710-1779. *Mr. J. S. Bumpus.*
- BOYCE, DR. WILLIAM. *Mr. C. T. Johnson.*
Drawn and engraved in line by J. K. Sherwin.
- BOY WITH FIDDLE. *Mr. A. F. Hill.*
Engraved in mezzotint by J. G. Haid.
- BRAHAM, JOHN. 1774?-1856. With Autograph. *Mr. Lionel Benson.*
Engraved in stipple, after J. G. Wood, by A. Cardon, 1806.
- BRITTON, THOMAS. 1654?-1714. *Mr. C. T. Johnson.*
Engraved in mezzotint, after J. Wollaston, by T. Johnson.
- BURNEY, DR. CHARLES. 1726-1814. *Mr. C. T. Johnson.*
Engraved in stipple, after Sir J. Reynolds, by F. Bartolozzi.
- CALLCOTT, DR. JOHN WALL. 1766-1821. *Mr. C. T. Johnson.*
Engraved in stipple, after Sir A. W. Callcott, by F. C. Lewis.
- CAMPAGNOLI (CAMPAGNUOLA), BARTOLOMEO. 1751-1827. *Mr. R. E. Brandt.*
Engraved by Frères Klauber, 1778.
Campagnoli was a violinist of great repute, and a pupil of Nardini.
- CAMPRA, ANDRÉ. 1660-1744. *Mr. A. F. Hill.*
Engraved in line by N. Edelinck, after Boys.
Campra was a Maître de Musique de la Chapelle du Roi.
- CANTU, CARLO. The Musician of the Pont Neuf. *Mr. A. F. Hill.*
Portrait by Rousselot; the background by Delle Bella.

CARESTINI, GIOVANNI.

Mr. A. F. Hill.

Engraved in mezzotint, after George Knapton, by J. Faber, 1735.

Carestini, a famous counter-tenor singer, was born at Monte Filatrano, in the Marche of Ancona. He appeared at Rome in 1721; about the year 1730 was engaged by Handel to supply the place of Senesino. On Handel's discontinuance of operas, Carestini went to Venice, and continued in the highest reputation on the Continent, singing at Berlin in 1755.

CECIL, REV. RICHARD. 1748-1810.

Mr. C. T. Johnson.

Engraved in stipple, after J. Russell, by H. Meyer.

CECILIA, ST. Attended by the Magdalen, St. Paul, St. John, St. Augustin, &c.

Mr. A. F. Hill.

Engraved in line by Sir R. Strange, after the painting of Raphael in the church of St. Giovanni in Monte, at Bologna.

CECILIA, ST.

Mr. R. E. Brandt.

Engraved, after Guit Panneds, pupil of Rubens, by F. Wingaerde.

CERVETTO, GIACOMO BASSEVI. 1682-1783.

Mr. C. T. Johnson.

Engraved in mezzotint, after J. Zoffany, by M. A. Picot, 1771.

Cervetto—his real name was Giacomo Bassevi—was the first player to popularise the violoncello in England.

CHERUBINI, MARIA LUIGI CARLO ZENOBIO SALVATORE. 1760-1842.

Engraved by Pfeiffer.

Messrs. Artaria & Co.

CIANCHETTINI, PIO. 1799-1851. As a boy.

Mr. J. Bowman.

Drawn and engraved by P. Condé, and printed in colours.

A nephew of Dussek, Cianchettini, composer and pianist, appeared at the age of five as an infant prodigy.

CIMAROSA, DOMENICO. 1749-1801.

Mr. A. F. Hill.

Engraved by Roberto Locosi.

CIRRI, GIOVANNI BATTISTA.

Mr. A. F. Hill.

Cirri was a violoncellist who lived in London in the second half of the 18th century. In 1776 he obtained a prize at the Catch Club for his canon 'Nos autem gloria.'

- CLAGGETT, CHARLES. 1740?-1820? *Mr. A. F. Hill.*
Engraved in stipple, after G. F. Joseph, by J. Singleton.
Claggett described himself as the 'Harmoniser of Musical Instruments, Inventor of the Aiuton, or ever tuned organ, and of the ever tuned pianoforte without strings, of the Royal Telcochordon Stop for organ and pianoforte, also of the Chromatic Trumpet and French Horn.'
- CLEMENTI, MUZIO. 1752-1832. *Messrs. Artaria & Co.*
Engraved in stipple by Hardy, 1794.
- CLÉRAMBAULT (CLAIREMBAULT), LOUIS NICOLAS. 1676-1749. *Mr. A. F. Hill.*
Engraved in line by L. L'Empereur.
Clérambault was 'Organiste du Roy' and of St. Sulpice, Paris.
- CLIVE, MRS. CATHERINE. 1711-1785. *Mr. C. T. Johnson.*
Engraved in mezzotint, after Van Haecken, 1735.
Kitty Clive, as she was called, was the first to sing Arne's 'Where the bee sucks.'
- COLLINS ('The English Paganini'). *Mr. C. T. Johnson.*
Aquatint, by J. Gledah.
- CONCERT MÉCHANIQUE, INVENTÉ PAR RT. RICHARD. *Mr. A. F. Hill.*
Engraved in line, after a drawing by Eisen, by De Lonqueil, 1769.
- CONCERT, THE. *Mr. A. F. Hill.*
Engraved in mezzotint, after Philip Mercier, by J. Faber, Junr., 1743.
A girl singing and playing a harpsichord on left, behind her another playing the flute, at back another playing the violin, before her an old lady playing the violoncello.
- COOKE, DR. BENJAMIN. 1734-1793. *Mr. A. F. Hill.*
Engraved by W. Shelton.
- COOKE, THOMAS SIMPSON. 1782-1848. *Mr. C. T. Johnson.*
- CORBETT, WILLIAM. Died 1748. *Mr. Lionel Benson.*
Engraved in mezzotint, after J. Austin, by J. Simon.

- CORELLI (ARCANGELUS) DE FUSIGNANO, dictus Bononiensis. 1653-1713.
Mr. A. F. Hill.
Engraved in mezzotint, after H. Howard, by J. Smith.
- COSTA, MICHAEL ANDREW AGNUS. 1810-1884. *Mr. A. F. Hill.*
Engraved in mezzotint, after a photograph by Caldesi, by George Zobel,
1855.
- COUPERIN, FRANÇOIS. 1668-1733. *Mr. A. F. Hill.*
- COURTUP (?), GEORGE. *Mr. C. T. Johnson.*
Engraved in stipple, after F. Allison, by E. Scott.
Courtup was a singer and musician of Reading.
- CRAMER, FRANÇOIS. 1772-1848. *Mr. J. S. Bumpus.*
Engraved in line, after W. Watts, by B. P. Gibbon, 1834.
- CRAMER, FRANÇOIS. *Mr. A. F. Hill.*
Lithograph, after a drawing by J. Slater, by J. W. Slater, 1832.
- CRESCENTINI, GIROLAMO. 1766-1846. *Mr. C. T. Johnson.*
- CROFT, DR. WILLIAM. 1677?-1727. *Mr. A. F. Hill.*
Engraved, after F. Murray, by G. Vertue.
- CROTCH, DR. WILLIAM. 1775-1847. *Mr. A. F. Hill.*
Engraved by James Fittler.
- CROTCH, DR. WILLIAM. *Mr. A. F. Hill.*
Engraved, after N. Derby, by J. Thomson.
- CROTCH, DR. WILLIAM. 'The Musical Phenomenon.' *Mr. A. F. Hill.*
- CROTCH, DR. WILLIAM. 'Of Norwich, aged three years.' *Mr. A. F. Hill.*
Engraved and painted by J. Sanders, 1778.
- CZERNY, CARL. 1791-1857. *Mr. A. F. Hill.*
- DALAYRAC, NICOLAS. 1753-1809. *Mr. C. T. Johnson.*
Engraved in stipple, after C. de C. * * *, by L. C. Ruotte.

- D'ANGLEBERT, JEAN HENRI. *Circa 1689.* *Mr. Lionel Benson.*
Engraved in line, after P. Mignard, by C. Vermeulen.
'Ordinaire de la musique du Roy' and clavicembalist to Louis XIV. of France.
- DAVY, JOHN. 1763-1824. *Mr. C. T. Johnson.*
Engraved in stipple, after Opie, by G. Phillips.
- DUIFFOPRUGCAR, GASPARD. 1514-1570. *Mrs. Julian Marshall.*
Etched by Pierre Woerriot-di-Bouzey.
- DUPARC, LISABETTA, DETTA LA FRANCESINA. *Mr. A. F. Hill.*
Engraved in mezzotint, after George Knapp, by J. Faber, 1739.
Duparc was a French singer of some eminence who sang in many of Handel's operas and oratorios.
- DUPUIS, DR. THOMAS SANDERS. 1733-1796. *Mr. C. T. Johnson.*
Engraved in mezzotint, after J. Russell, by C. Turner.
- DUSANTOIR. CHANTEUR DES RUES À PARIS, vers 1830. *Mr. A. F. Hill.*
- EBERLIN, DAVID, of Nuremberg. *Mr. A. F. Hill.*
Etched by Strauch.
- FAIR MUSICIAN, THE. *Mr. A. F. Hill.*
Engraved in mezzotint, after P. Mercier, by Wilson.
Lady playing viola da gamba with verse under, beginning 'If Music be the Food of Love, play on.'
- FIELD, JOHN. 1782-1837. *Mr. Lionel Benson.*
Engraved in stipple by Carl Mayer.
- FISCHER, JOHANN CHRISTIAN. 1733-1800. *Mr. C. T. Johnson.*
Engraved in mezzotint, after Gainsborough, by G. N. Every.

FRANCISCELLO.

Mr. R. E. Brandt.

Engraved in mezzotint, after Martinus de Meitrus, by J. J. Haid.

Franciscello was a great violoncellist of the early part of the 18th century, of whom very little is known.

GAMBARINI, ELISABETTA DE.

Mr. C. T. Johnson.

Mezzotint, drawn and engraved by N. Hone, 1748.

Gambarini composed 'Twelve English and Italian songs for a German flute and thorough-bass' and 'Lessons for the harpsichord intermix'd with Italian and English songs.'

GAMBLE, JOHN.

Mr. R. E. Brandt.

Engraved by J. Cross.

John Gamble was a violinist of the 17th century and a musician of Charles I.

GATES, BERNARD. 1685?-1773.

Mr. C. T. Johnson.

GAUTHEROT, MADAME.

Mr. A. F. Hill.

Engraved in stipple, after P. Violet, by F. Bartolozzi, 1791.

GEMINIANI, FRANCESCO. 1680-1761.

Mr. A. F. Hill.

Engraved in mezzotint, after Thos. Jenkins, by Jas. McArdell.

GERBIER, SIR BALTHAZAR. 1591-1667.

*Mr. A. F. Hill.*Brilliant engraving in oval, with motto below—'heureux qui en Dieu se confie.' *Circa 1650.*

Sir Balthazar Gerbier was a painter, architect, musician and courtier. He kept an academy at Bethnal Green.

GERLE, HANS.

Mr. A. F. Hill.

Lutenist in Nuremberg, 1532.

GIULIANI, MAURO. 1780?—

Messrs. Artaria & Co.

Engraved, after Grassi, by Tizel.

Giuliani was a virtuoso performer on the guitar, and a composer for that instrument.

GLUCK, CHRISTOPH WILLIBALD RITTER VON. 1714-1787.

Mr. A. F. Hill.

- GLUCK, CHRISTOPH WILLIBALD RITTER VON. *Mr. A. F. Hill.*
Engraved and drawn by A. de St. Aubin.
- Goss, SIR JOHN. 1800-1880. *Sir George Martin.*
- GOUTERO, JACOBO. Lutenist, 17th cent. *Mr. A. F. Hill.*
Engraved, after Myssens, by J. Livius.
- Gow, NIEL. 1727-1807. Title of Part First of the Beauties of Niel Gow. *Mr. A. F. Hill.*
On the same mount is a receipt for providing a Band of Music, signed Nathl Gow, and dated Sept. 16th, 1796.
- Gow, NIEL. *Mr. A. F. Hill.*
Engraved, after a drawing by W. H. Watts, by Wm. Green, 1800.
- Gow, NIEL. *Mr. A. F. Hill.*
Engraved, after Raeburn, by R. Scott, 1809.
- Gow, NIEL. *Mr. A. F. Hill.*
Engraved by F. Croll.
- GRANCEY, MADAME LA MARQUISE DE. *Mr. A. E. Hill.*
Engraved in line.
'Player of the viol.'
- GRAUN, KARL HEINRICH. 1701-1759. *Mr. Lionel Benson.*
- GREENE, DR. MAURICE. 1695?-1755. *Mr. J. S. Bumpus.*
- GREETING, THOMAS. *Mr. R. E. Brandt.*
Engraved in line by Faithorne, 1676.
Greeting was a flageolet player and author of 'The Pleasant Companion ; or, New Lessons and instructions for the Flageolet.' He is mentioned by Pepys, and taught the Diarist and his wife.
- GRIFFITHS, CHARLES. *Mr. C. T. Johnson.*
Etching, published for the benefit of decayed musicians.
Griffiths was an organist at Bagnigge Wells.

- HÄFFNER, JOHANN ULLRICH. Died 1767. *Mr. A. F. Hill.*
Engraved by Stor, 1730.
Haffner was a master of the lute at Nuremberg.
- HAGUE, DR. CHARLES. 1769-1821. Composer and Professor of Music in
Cambridge University. *Mr. A. F. Hill.*
Engraved in mezzotint, after Barlow, by Meyer.
- HANDEL, GEORGE FREDERICK. 1685-1759. *Col. Shaw-Hellier.*
- HANDEL, GEORGE FREDERICK. Three Portraits. *Mr. A. Morton.*
- HANDEL, GEORGE FREDERICK. *Mr. C. T. Johnson.*
Engraved in line by Houbraken.
- HANDEL, GEORGE FREDERICK. *Mr. Lionel Benson.*
Engraved by Benoist.
- HANDEL, GEORGE FREDERICK. *Mr. C. T. Johnson.*
Engraved in mezzotint, after J. Hudson, by G. Faber, 1749.
- HÄNSEL, PETER. 1770-1831. *Messrs. Artaria & Co.*
Engraved, after Grassi, by Pfeiffer.
Hänsel was a pupil of Haydn, and a violinist who composed several string
quartets.
- HARROP, MISS SARAH (afterwards Mrs. Joah Bates). *Mr. A. F. Hill.*
Engraved in stipple, after Angelica Kauffman, by Delatre, 1784.
- HASSE, JOHANN ADOLPH. 1699-1783. *Mr. A. F. Hill.*
Engraved in line, after C. P. Robari, by L. Zucchi.
- HASSE, FAUSTINA BORDONI. 1693-1783. *Mr. A. F. Hill.*
Engraved in line, after S. Torelli, by L. Zucchi ; folio ; oval, in ornamental
frame.
- HASSLER (HASLERUS), HANS LEO. 1564-1612. *Mr. A. F. Hill.*



PORTRAIT OF A NINETEENTH CENTURY MUSICIAN

By a friend of the school of No. 231.

From the collection of Mr. A. F. W.

- Haffner, Johann Christian.* Died 1767. *Mr. A. F. Hill.*
Engraved by Sney, 1730.
Haffner was a master of the law at Nuremberg.
- Haller, Dr. Christian.* 1709-1781. Composer and Professor of Music in
Cambridge University. *Mr. A. F. Hill.*
Engraved by Schwaner, after Haller, by Meyer.
- Haller, Johann Sebastian.* 1683-1759. *Col. Sherwin-Walker.*
- Haller, Johann Sebastian.* Three Portraits. *Mr. A. F. Hill.*
- Haller, Johann Sebastian.* *Mr. G. F. Hill.*
Engraved by Van der Houbraken.
- Haller, Johann Sebastian.* *Mr. Lionel Buxton.*
Engraved by Mercur.
- Haller, Johann Sebastian.* *Mr. G. F. Hill.*
Engraved by Schwaner, after J. Haller, by G. F. Hill, 1740.
- Haller, Johann Sebastian.* *Mr. Sherwin & Co.*
Engraved by Schwaner, after J. Haller.
Haller was a master of the law, and a scholar who composed several songs.
- Haller, Johann Sebastian.* *Mr. G. F. Hill.*
Engraved by Schwaner, after J. Haller, by G. F. Hill, 1740.
- Haller, Johann Sebastian.* *Mr. A. F. Hill.*
Engraved by Schwaner, after J. Haller, by G. F. Hill, 1740.
- Haller, Johann Sebastian.* *Mr. A. F. Hill.*
Engraved by Schwaner, after J. Haller, by G. F. Hill, 1740.
- Haller, Johann Sebastian.* *Mr. A. F. Hill.*
Engraved by Schwaner, after J. Haller, by G. F. Hill, 1740.

PORTRAIT OF A XVITH CENTURY MUSICIAN.

By a Painter of the School of Moroni. p. 231.

Lent by Mr. A. F. Hill.



- HATTON, JOHN LIPTROT. 1809-1877. *Mr. C. T. Johnson.*
Lithograph, by Krichuber.
- HAWES, WILLIAM; ARNE, THOMAS AUGUSTINE; WEBB, JAMES; and SMITH, JOHN STAFFORD. *Mr. C. T. Johnson.*
Engraved by T. Illman; in one frame.
- HAYDN, FRANZ JOSEPH. 1732-1809. *Mr. A. F. Hill.*
Engraved in stipple, after A. M. Ott, by F. Bartolozzi, 1791.
- HAYDN, FRANZ JOSEPH. *Mr. R. E. Brandt.*
Engraved, after John Hoppner, R.A., by F. S. Facius.
- HAYDN, FRANZ JOSEPH. *Mr. R. E. Brandt.*
Engraved in stipple, after A. M. Ott, by F. Bartolozzi, 1791.
- HAYDN, FRANZ JOSEPH. *Messrs. Artaria & Co.*
Engraved by T. E. Mansfeld.
- HAYDN, FRANZ JOSEPH. *Messrs. Artaria & Co.*
Engraved by Ziterer.
- HAYDN, FRANZ JOSEPH. *Messrs. Artaria & Co.*
Painted and engraved by T. Hardy.
- HAYDN, FRANZ JOSEPH. *Messrs. Artaria & Co.*
Medallion.
- HAYDN, FRANZ JOSEPH. *Messrs. Artaria & Co.*
Title-page to posthumous works.
- HAYES, DR. WILLIAM. 1706-1777. *Mr. C. T. Johnson.*
Engraved, after J. Cornish, by J. K. Sherwin.
- HEATHER, STEPHEN. 1748-1831. *Mr. C. T. Johnson.*
Etched by French.

- HEBDEN, JOHN. *Mr. A. Morten.*
Engraved in mezzotint, after Philip Mercier, by J. Faber, 1741.
Hebden was a violoncellist and bassoon player who gave concerts in the years 1749 and 1750.
- HERBST, JOHANN ANDREAS. 1588-1666. *Mr. A. F. Hill.*
Engraved by S. Furck, 1635.
- HITZENAUER, CHRISTOPH. *Mr. A. Morten.*
Hitzenauer was Cantor at Lanigen, Platzburg, in 1585.
- HOOKE, JAMES. 1746-1827. *Mr. C. T. Johnson.*
Engraved in stipple, after S. Drummond, by T. Blood.
- HUDSON, GEORGE. 1660. *Mr. J. S. Bumpus.*
- HUMMEL, JOHANN NEPOMUK. 1778-1837. *Mr. A. F. Hill.*
Dessiné d'après la nature par Mademoiselle Catherine Escherich.
- HUMOUROUS FIDDLER, THE. *Mr. A. F. Hill.*
Engraved in mezzotint, by Spilsbury, 1767.
- HUNT, ARABELLA. Died 1705. *Mr. A. F. Hill.*
Engraved in mezzotint, after Kneller, by J. Smith.
Arabella Hunt was a singer, lutenist, and teacher of singing to Queen Anne.
- HURLEBOSCH, KONRAD FRIEDRICH. Died 1765. *Mr. A. Morten.*
Hurlebosch was an organist and composer at Amsterdam.
- INGLOTT, WILLIAM. 1554-1621. *Mr. A. Morten.*
Ingloft was organist of Norwich Cathedral from 1608 to 1621, and is buried in the nave of the Cathedral. His monument was restored by Dr. Crotch.
- JACKSON, WILLIAM (known as 'Jackson, of Exeter.') 1730-1803. *Mr. A. F. Hill.*
Engraved by J. Walker, 1779.

- JAMEY, THE SCOTCH PIPER. *Mr. R. E. Brandt.*
Engraved in mezzotint by J. Smith.
- JÉLIOTTE, PIERRE. 1711-1782. *Mr. A. F. Hill.*
Engraved in line, after Tocqué, by Cathelin.
Jéliotte was Ordinaire de la Musique de la Chambre du Roi.
- JOMMELLI, NICOLÒ. 1714-1774. *Mr. A. F. Hill.*
Engraved in line.
- KALKBRENNER, FRIEDRICH WILHELM MICHAEL. 1788-1849. *Mr. C. T. Johnson.*
Engraved by Hyrtl.
- LADY PLAYING A VIRGINAL. *Dr. Henry Watson.*
Etched by P. P. Rubeni.
- LADY WITH A VIOLA DA GAMBA. *Mr. A. F. Hill.*
Engraved in mezzotint.
- LADY WITH CITTERN (MISS HARRIETT POWELL). *Mr. A. F. Hill.*
Engraved in mezzotint, after C. Read, by R. Sayer, 1769.
- LADY WITH CITTERN (MISS KETTLE). *Mr. A. F. Hill.*
Engraved in mezzotint, after T. Kettle, by V. Green.
- LADY, WITH LUTE WHICH IS BEING TWANGED BY CHILD AND CAT. *Mr. R. E. Brandt.*
- LALANDE, JOHN FREDERICK (?) *Mr. Lionel Benson.*
- LAMPE, JOHN FREDERICK. 1703-1751. *Mr. C. T. Johnson.*
Engraved in mezzotint, after St. Andrea, by J. McArdell.
- LANGDON, TOBIAS. *Mr. C. T. Johnson.*
Engraved in mezzotint, after N. Tucker, by J. Faber.
- LANIER, NICHOLAS. 1588-1666. *Sir Frederick Bridge.*
Engraved, after J. Livius, by L. Vosterman.

- LASSUS, ORLANDO DE. 1520-1594. *Mr. C. T. Johnson.*
Old line engraving.
- LASSUS, ORLANDO DE. 1593. *Mr. R. E. Brandt.*
- THE LAUGHING BOY WITH FIDDLE. *Mr. A. F. Hill.*
Engraved in mezzotint, after Franz Hals.
- LEINKDORFFER, ALBRECHT MARTIN (?) Anno 1688. *Mr. A. F. Hill.*
- LEVERIDGE, RICHARD. 1670?-1758. Two portraits in one frame. *Mr. C. T. Johnson.*
Engraved in mezzotint, after T. Frye, by W. Pether.
Engraved in mezzotint, after and by A. Van der Meyn.
- LINLEY, WILLIAM. 1771?-1835. *Mr. C. T. Johnson.*
Lithograph, after J. Lonsdale, by W. H. Sherlock.
- LOGIER, JOHANN BERNARD. 1780-1846. *Mr. C. T. Johnson.*
Engraved in mezzotint, after J. Lonsdale, by C. Turner.
- LOW, RICHARD. *Mr. C. T. Johnson.*
Engraved in mezzotint, after Hays, by J. Beckett.
- THE LUTE PLAYER. *Lady Huggins.*
Engraved in mezzotint, after Franz Hals, by J. Faber the younger.
The Lute shown in the picture is a fine specimen of the instrument at its highest development.
- MACE, THOMAS. 1619?-1709?. Aetat suæ 63. *Mr. R. E. Brandt.*
Engraved in line, after Henry Cooke, by Faithorne.
- MALIBRAN, MARIA FELICITA. 1808-1836. *Mr. B. W. Horner.*
Two engraved portraits, with autograph letter.
- MANCHESTER MUSICAL FESTIVAL, 1843. *Mr. C. T. Johnson.*
Lithograph, by Madeley.

- MARA, GERTRUDE ELISABETH (as Armida). 1749-1833. *Mr. A. F. Hill.*
Engraved in line, after Jean, by Collyer.
- MARAIS, MARIN. 1656-1728. *Mr. A. E. Hill.*
Engraved in mezzotint, and drawn by A. Bouys.
- MARCELLO, BENEDETTO. 1686-1739. *Mr. Lionel Benson.*
Two engraved portraits.
- MASON, REV. WILLIAM. 1724-1797. *Mr. C. T. Johnson.*
Engraved in mezzotint, after Sir J. Reynolds, by S. W. Reynolds.
- MAYSEDER, JOSEPH. 1789-1863. *Messrs. Artaria & Co.*
Engraved, after Letronne, by Hofel, 1815.
- MENDELSSOHN-BARTHOLDY, FELIX. 1809-1847. *Mr. Arthur O'Leary.*
This portrait is said to be one of two existing impressions.
- MENDELSSOHN-BARTHOLDY, FELIX. *Mr. W. T. Freemantle.*
- MENDELSSOHN-BARTHOLDY, FELIX. *Miss Zimmermann.*
Presented to Miss Zimmermann by Schleinitz.
- MENDELSSOHN-BARTHOLDY, FELIX. *Mr. Arthur O'Leary.*
- MERCADANTE, GIUSEPPE SAVERIO RAFFAELLE. 1795-1870. *Messrs. Artaria & Co.*
Engraved, after a painting by Hyrtl.
- MEREDITH. 1741-1809. *Mr. C. T. Johnson.*
Engraved in mezzotint, published by T. Macklin, 1798.
- MESSING, FREDERICK JAMES. 1754-1798. *Mr. C. T. Johnson.*
Engraved in stipple, published 1794.
Messing was known as 'The mad fiddler.'
- MEYERBEER, GIACOMO (JAKOB LIEBMANN BEER). 1791-1864. *Messrs. Artaria & Co.*
Engraved by Heinrich del Krepp.

- MILLER, DR. EDWARD. 1731-1807. *Mr. C. T. Johnson.*
Engraved in stipple, painted by T. Hardy.
- MONTICELLI, ANGELO MARIA. 1710?-1764. *Mr. C. T. Johnson.*
Engraved in mezzotint, after A. Casali, by J. Faber.
- MORELL, DR. THOMAS. 1703-1784. *Mr. C. T. Johnson.*
Engraved, after W. Hogarth, by J. Basire.
- MOSCHELES, IGNAZ. 1794-1870. *Messrs. Artaria & Co.*
Engraved by Bayer.
- MOSSLER, MICHAEL. Anno 1686. *Mr. A. F. Hill.*
- MOUTON, JEAN. 1475-1522. *Mr. C. T. Johnson.*
Engraved in line, after De Troy, by N. Edelinck.
- MOZART, LEOPOLD. 1719-1787. *Messrs. Artaria & Co.*
- MOZART, LEOPOLD.—With his Children, Marianne Mozart, aged 11, and Wolfgang Mozart, aged 7. *Mr. R. E. Brandt.*
Engraved in line, after La Carmontelle, by Delafosse.
- MOZART, WOLFGANG AMADEUS. 1756-1791. *The Lady Althorp.*
From a print by C. Kohl.
- MOZART, WOLFGANG AMADEUS. *Messrs. Artaria & Co.*
Engraved, after Posch, by T. G. Mansfeld, 1789.
- MOZART, WOLFGANG AMADEUS. *Messrs. Artaria & Co.*
Engraved, after Posch, by Neidl.
- MOZART, WOLFGANG AMADEUS. Silhouette. *Messrs. Artaria & Co.*
- MOZART, WOLFGANG AMADEUS. Medallion. *Messrs. Artaria & Co.*
- MOZART FAMILY. *Messrs. Artaria & Co.*
Engraved, after Carmontelle, by Delafosse, 1767.

- MUSICIANS, THE. *Mr. R. E. Brandt.*
 Engraved in line by Lucas Van Leyden.
 Another copy exhibited by Dr. Henry Watson.
- MUSICIAN, THE. *Mr. A. F. Hill.*
 Engraved in mezzotint, after Amoroso, by J. G. Haid, 1764.
 A young man, seated, singing and playing the guitar.
- NARES, DR. JAMES. 1715-1783. *Mr. C. T. Johnson.*
 Engraved in stipple, after G. Engleheart, by W. Ward.
- NAUMANN, JOHANN GOTTLIEB. 1741-1801. *Mr. A. F. Hill.*
 Engraved, after a drawing by Seydelmann, by Hullmann.
- NOORD, SYBRANDUS VAN. *Mr. A. F. Hill.*
 Engraved by A. Alewyn, 1702.
 Noord was an organist at Amsterdam and Haarlem late in the 17th century.
- NORRIS, THOMAS. 1741-1790. *Mr. A. F. Hill.*
 Painted and engraved by John Taylor, 1791.
 Another copy exhibited by Mr. C. T. Johnson.
- O'CAROLAN (or CAROLAN TORLOGH). 1670-1738. *Mr. C. T. Johnson.*
 Engraved in line by J. Martyn.
- OCHSENKHUN (OCKSENKUM), SEBASTIAN. 1521-1574. *Mrs. Julian Marshall.*
 Two portraits.
- O'GREEN, ROBIN. *Mr. Lionel Benson.*
 Line engraving in red.
- PAËR, FERDINANDO. 1771-1839. *Messrs. Artaria & Co.*
 Engraved by Steinmüller.
- PAGANINI, NICOLÒ. 1784-1840. *Messrs. Artaria & Co.*
 Engraved by Caporali.
- PAGANINI, NICOLÒ. *Messrs. Artaria & Co.*
 Engraving, after a drawing by Ingres.

- PAGANINI, NICOLÒ. *Mr. A. F. Hill.*
Lithograph, after Maurier, by de Gihaut.
- PAGANINI, NICOLÒ. *Mr. A. F. Hill.*
Published at 103, Strand.
- PAGANINI, NICOLÒ. *Mr. A. F. Hill.*
Engraved by F. Bahmann.
- PAGANINI, NICOLÒ. *Mr. A. F. Hill.*
Printed at Baden by Ed. Pingret, 1831.
- PAGANINI, NICOLÒ. *Mr. A. F. Hill.*
Lithograph, after Hamerton, by C. Motti, 1832.
- PAGANINI, NICOLÒ. R. J. H. *Mr. A. F. Hill.*
- PAGANINI, NICOLÒ. *Mr. A. F. Hill.*
Mezzotint by H. Dawe.
- PAGANINI, NICOLÒ. *Mr. A. F. Hill.*
Print, in colour, by L. Bruce.
- PAGANINI, NICOLÒ. *Mr. A. F. Hill.*
Engraved in five positions by R. Cruikshank.
- PAGANINI, NICOLÒ. *Mr. A. F. Hill.*
Lithograph, after Winterhalter, by J. Velten.
- PAGANINI, NICOLÒ. *Mr. A. F. Hill.*
Drawn by J.O. Published by Mori & Lavenue.
- PAGANINI, NICOLÒ. *Mr. A. F. Hill.*
In this portrait Paganini is depicted playing on one string; the other three strings are hanging down from the head of the violin.
- PAGANINI, NICOLÒ. *Mr. A. F. Hill.*
Lithograph, after a drawing by Maurin, by Sharp, 1831.



DR. THOMAS AUGUSTINE ARNE. By JOHANN ZOFFANY, R.A. p. 227
Engr. by MR. A. H. LINDSAY.

PORTRAITS, &c.

Portrait, Niccolò. Mr. A. F. Hill.
Engraving, after Maurier, by de Gihaut.

Portrait, Niccolò. Mr. A. F. Hill.
Published at 103, Strand.

Portrait, Niccolò. Mr. A. F. Hill.
Engraved by F. Salomon.

Portrait, Niccolò. Mr. A. F. Hill.
Printed & Bound by Ed. Dingeldy, 1831.

Portrait, Niccolò. Mr. A. F. Hill.
Engraving, after Hamilton, by C. Morris, 1831.

Portrait, Niccolò. R. J. H. Mr. A. F. Hill.

Portrait, Niccolò. Mr. A. F. Hill.
Miniature by H. Dawc.

Portrait, Niccolò. Mr. A. F. Hill.
Printed & Bound by L. Bruce.

Portrait, Niccolò. Mr. A. F. Hill.
Engraved in two pieces by J. Crookland.


Portrait, Niccolò. Mr. A. F. Hill.
Engraving, after Willemsen, by J. Viller.

Portrait, Niccolò. Mr. A. F. Hill.
Printed & Bound by Mori & Lavena.

DR. THOMAS AUGUSTINE ARNE. By JOHANN ZOFFANY, R.A. p. 227. three
Lent by Mr. A. H. Littleton.

Portrait, Niccolò. Mr. A. F. Hill.
Engraving, after Willemsen, by J. Viller, 1831.





DR. JOHN BULL. Painted at Antwerp. Artist unknown. p. 227.

Lent by Dr. W. H. Cummings.



PAGANINI, NICOLÒ. 'Exercises sur une seule corde.' *Mr. A. F. Hill.*

In this portrait Paganini is depicted standing on a tight-rope.

PAGANINI, NICOLÒ. *Mr. A. F. Hill.*

What are they who pay three guineas
To hear a tune of Paganini
Pack o' Ninnies.

PAGANINI, NICOLÒ (The modern Orpheus). *Mr. A. F. Hill.*

Printed in colours, 1831.

PAGANINI, NICOLÒ. *Mr. A. F. Hill.*

Engraved, after Sir E. Landseer, by James Nash.

PAGANINI, NICOLÒ. *Mr. A. F. Hill.*

Engraved by Richard Sawyer, 1831.

PAGANINI, NICOLÒ. *Mr. A. F. Hill.*

Dublin. Published by Le Petit, September 10, 1831.

This portrait is printed in colours, and contains a statement of Paganini's receipts in the undermentioned places since the year 1825: Vienna, £3,125; Paris, £6,000; Prague, £560; Various, £10,000; Milan, £1,200; London (already), £2,400; Bologna, £1,250; Genoa, £1,040; Dublin (already), £1,500.

PAGANINI, NICOLÒ. *Mr. A. F. Hill.*

This portrait, published at Nice, is of Paganini on his deathbed.

PAISIELLO (or PAESIELLO), GIOVANNI. 1741-1816. *Mr. A. F. Hill.*

PARSONS, SIR WILLIAM (Mus. Doc.). 1746?-1817. *Mr. J. S. Bumpus.*
1786.

PARSONS, SIR WILLIAM (Mus. Doc.). *Mr. A. F. Hill.*

Painted and engraved by C. Wilkin, 1790.

PASTA, GIUDITTA, 1798-1865, as 'Semiramis.' *The Lady Althorp.*

PASTA, GIUDITTA, as 'Medea.' *The Lady Althorp.*

- PEPUSCH, DR. JOHN CHRISTOPHER. 1667-1752. *Mr. A. F. Hill.*
Engraved in mezzotint, after Thos. Hudson, by A. van Haecken.
- PETIT, ADRIEN. *Coclico Musico Aetat LII.* *Mr. A. F. Hill.*
This curious woodcut of the 16th century is a whole length portrait of Petit.
It represents him with a long beard ; at the top of the picture, on the left, is part of a musical canon.
- PHILIDOR (DANICAN), FRANÇOIS ANDRÉ. 1726-1795. *Mr. A. F. Hill.*
Engraved, after a drawing by C. N. Cochin, by Aug. de St. Aubin, 1772.
Also a Concert Ticket, with autograph signature.
Philidor, whose family name was Danican, obtained great celebrity as a chess player. He spent several months of every year in England, and was a member of the Chess Club in London, from which he received a pension. He died in London, August 31, 1795.
- PINTO, GEORGE FREDERIC. 1787-1806. *Mr. A. F. Hill.*
Part title-page of music, with portrait ; also a separate portrait.
- PLAYFORD, JOHN. 1623-1686? *Mr. C. T. Johnson.*
Engraved in line by F. H. van Hove.
- PLEYEL, IGNAZ JOSEPH. 1757-1831. *Messrs. Artaria & Co.*
Engraved, after Hardy, by Neidl.
- PORTER, SAMUEL. 1733-1810. *Mr. C. T. Johnson.*
Engraved in stipple by J. S. Facius.
- POTTER, PHILIP CIPRIANI HAMBLY (or HAMBLEY). 1792-1871. *Mr. A. F. Hill.*
Lithograph by S. Bendixen.
The portrait contains four bars of music written for his pupil, Robert Barnett, and dated June 27, 1842.
- PRAETORIUS, MICHAEL. 1571-1621. *Mr. A. F. Hill.*
- PRICE, THOMAS. *Mr. A. F. Hill.*
Engraved, after W. Lawranson, by John Jones, 1783.
Price was Master of the Farthing Pie House in Mary-le-Bone, as well as a musician.

- RAMEAU, JEAN PHILIPPE. 1683-1764. *Mr. Lionel Benson.*
Engraved in mezzotint by Gautier-Dagoty.
- RANDALL, DR. JOHN. 1715-1799. *Mr. C. T. Johnson.*
Engraved in stipple, after S. Harding, by Clamp.
- RAUZZINI, VENANZIO. 1747-1810. *Mr. C. T. Johnson.*
Engraved in stipple, after J. Hutchinson, by R. Hancock.
- RAY, MARTHA. Died 1799. *Mr. A. F. Hill.*
Engraved in mezzotint, after N. Dance, by Valentine Green, 1799.
- REEVE, WILLIAM. 1757-1815. *Mr. C. T. Johnson.*
Engraved, after E. Smith, by Hopwood.
- REEVES, JOHN SIMS. 1818-1900. *Mr. C. T. Johnson.*
Lithograph.
- ROBINSON, MRS. ANASTASIA. *d.* 1755. Afterwards Countess of Peterborough. *Mr. C. T. Johnson.*
Engraved in mezzotint, after J. Vanderbank, by J. Faber, 1727.
- ROLLA, ALESSANDRO. 1757-1841. *Mr. A. F. Hill.*
Engraved in line by V. Raggio.
- ROMBERG, JAKOB ANDREAS. 1767-1821. *Mr. A. F. Hill.*
- ROSSINI, GIOACCHINO ANTONIO. 1792-1868. *Messrs. Artaria & Co.*
Engraved by Beyer.
- SCHENCK, JOHANN. *Mr. A. F. Hill.*
Engraved by P. Schenck.
Schenck was a viola-da-gamba player in the service of the Elector Palatine at Düsseldorf in the latter part of the 17th century.
- SCHMIDT, MELCHIOR. *Mrs. Julian Marshall.*
Engraved by H. C. Schollenberger.
Schmidt was a 17th century lutenist.

- SCHUBART, CHRISTIAN FRIEDRICH DANIEL. 1739-1791. *Mr. A. F. Hill.*
Engraved, after Celenhainz, by E. Morace.
- SCHUBERT, FERDINAND. 1794-1859. *Madame Geisler-Schubert.*
- SCHUBERT, FRANZ PETER. 1797-1828. *Madame Geisler-Schubert.*
Print of composer in a circle of friends.
- SCHUMANN, CLARA JOSEPHINE. 1819-1896. *Mr. A. F. Hill.*
Lithograph by Hanfstaengl.
- SCHUMANN, CLARA and ROBERT. *Mr. A. F. Hill.*
- SCHUMANN, ROBERT ALEXANDER. 1810-1856. *Mr. A. F. Hill.*
- SCHÜTZ, GEORG GABRIEL. 1633-1711. *Mr. A. F. Hill.*
Engraved, after a drawing by G. Strauch, by J. G. Leonart, 1668.
Oval, without name or description ; second state the cap removed.
- SEBALD, JACOB. 1616-1663. *Mr. A. F. Hill.*
- SELLA, GEORGE. *Mr. A. F. Hill.*
Etched by B. Jenichen, 1571.
Sella is depicted under an arch, holding a roll of music ; a coat of arms is at each corner above.
- SELNECKER (SELENECCER), NIKOLAUS. 1528-1592. *Mr. A. F. Hill.*
Engraved by M. Schwartzenberg.
- SENESINO, FRANCESCO BERNARDI DETTO. 1680-1750? *Mr. C. T. Johnson.*
Engraved in mezzotint, after T. Hudson, by A. van Haecken, 1735.
- SERVAIS, ADRIEN FRANÇOIS. 1807-1866. *Mr. W. H. Pettit.*
Lithograph by Kriehuber.
- SHIELD, WILLIAM. 1748-1829. *Mr. J. S. Bumpus.*
- SHIELD, WILLIAM. *Mr. C. T. Johnson.*
Engraved in mezzotint, after J. Opie, by W. Dickinson.

- SIMPSON (or SYMPSON, CHRISTOPHER). 1605?-1669. *Mr. R. E. Brandt.*
Engraved in line, after Carwarden, by W. Faithorne.
- SMITH, JOHN CHRISTOPHER. 1712-1795. *Mr. C. T. Johnson.*
Engraved in stipple after Zoffany, by E. Harding.
- SPOHR, LOUIS. 1784-1859. *Mr. W. T. Freemanile.*
Engraved by Dittmarsch.
- STADEN, SIGMUND GOTTLIEB (or THEOPHIL). 1607-1655. *Mr. A. F. Hill.*
Engraved, after W. Kerr, by G. Sandrat, 1669.
- STANLEY, JOHN. 1714-1786. *Mr. A. F. Hill.*
Engraved in mezzotint by J. McArdle.
From the Gulston & Stowe collections.
- STANLEY, JOHN. Two portraits in one frame. *Mr. C. T. Johnson.*
Mezzotint by J. McArdle. Line engraving published by T. Bakewell.
- STANLEY, JOHN. *Mr. J. S. Bumpus.*
Line engraving, published by T. Bakewell.
- STEIBELT, DANIEL. 1755?-1823. Two portraits. *Mr. Lionel Benson.*
(a) Engraved in mezzotint by Quenedey; (b) Engraved in stipple by
Vincent, 1824.
- STORACE, STEPHEN. 1763-1796. *Mr. C. T. Johnson.*
An engraving in line, published by Mrs. Storace.
- 'A SUNDAY CONCERT.' *Mr. C. T. Johnson.*
An etching, published by M. Rach.
- TAYLOR, EDWARD. 1784-1863. *Mr. C. T. Johnson.*
Engraved in mezzotint, after R. S. Tait, by H. E. Dawe.
- TENDUCCI, GIUSTO FERDINANDO. 1736? —. *Mr. C. T. Johnson.*
Engraved in mezzotint, after T. Beach, by W. Dickinson, 1782.
- TESSARINI DA RIMINI, CARLO. 1690-1762. *Mr. R. E. Brandt.*
Engraved in mezzotint, after J. Pathe, by W. Pether.

- THALBERG, SIGISMOND. 1812-1871. *Messrs. Artaria & Co.*
Lithograph by Staub, 1835.
- ULLMAN, ALEXANDER. In Nurnberg, aetatis 66 anno 1602. *Mr. A. F. Hill.*
Etched by Michael Fennitzer.
- VIEUXTEMPS, HENRI. 1820-1881. *Messrs. Artaria & Co.*
Lithograph by Kriehuber, 1837.
- VIEUXTEMPS, HENRI. *Messrs. Artaria & Co.*
Lithograph by Baugniet, London, 1845. With dedication to August Artaria.
- VIGANONI, GIUSEPPE. Died 1822. *Mr. Lionel Benson.*
Engraved in stipple, after Huet-Villiers, by A. Cardon.
- VIOTTI, GIOVANNI BATTISTA. 1753-1824. *Mr. Lionel Benson.*
Engraved in stipple, after C. Chinnery, by A. Cardon, 1798.
- VIVALDI, ANTONIO. Died 1743. *Mr. Lionel Benson.*
Engraved in line by F. M. La Cave, 1725.
- WALKER, ——. First Macheath in 'The Beggars' Opera.' *Mr. B. W. Horner.*
- WALTZ, GUSTAVUS. *Mr. C. T. Johnson.*
Engraved in mezzotint, after J. M. Hauck, by J. S. Müller.
Gustavus Waltz was Handel's cook.
- WARREN, EDMUND THOMAS. 1730?-1794. *Mr. C. T. Johnson.*
Engraved in mezzotint, after L. F. Roubiliac, by J. Jones, 1778.
Warren was secretary of the Catch Club, and edited collections of glees.
- WELLS, DAVID, F.S.A. *Mr. C. T. Johnson.*
An etching, published by J. Nichols.
- WELTER, CHRISTOPHER. *Mr. A. F. Hill.*
Etching.

WELTER, JOHANN. 1614-1666. *Mr. A. F. Hill.*
Etching.

WELTER, LORENZ. 1566-1645. *Mr. A. F. Hill.*
Etching.
Lutenist in Nuremberg.

WESLEY, SAMUEL. [1766-1837.] *Mr. A. F. Hill.*
Engraved in mezzotint, after J. Russell, by W. Dickinson, 1778.
Another copy exhibited by Mr. C. T. Johnson.

WESTMINSTER ABBEY ORGANISTS. *Sir Frederick Bridge.*

Orlando Gibbons.	William Croft.	Robert Cooke.
Christopher Gibbons.	John Robinson.	George Ebenezer Williams.
John Blow.	Benjamin Cooke.	Thomas Greatorex.
Henry Purcell.	Samuel Arnold.	James Turle.

WILJE WAT GRYPON SO TAST NA DE RYPEN. By Clement de Tonghe, Amsterdam.
Mr. R. E. Brandt.
Dutch pictures of figures playing and singing in a tree. 'Dit zyn de Peeren
die Vrysters begeeren.'

WOLF, CHRIST. Ab Enzestorf. *Mr. A. F. Hill.*
Engraved by M. Rota, 1575.

ZAMPERINI, ANNA. *Mr. C. T. Johnson.*
Engraved in mezzotint, after N. Hone, by J. Finlayson, 1769.

Caricatures.

- AMATEURS IN MUSIC SOUNDING THEIR A. *Mr. A. F. Hill.*
Printed in colours, and published by S. W. Fores, 1794.
- ARNE, DR. THOMAS AUGUSTINE. 1710-1788. As a Musical Doctor.
By Rowlandson. *Sir Frederick Bridge.*
- ARS MUSICA. *Mr. A. F. Hill.*
Printed in colours.
- BEETHOVEN, LUDWIG VAN. 1770-1827. *Lady Cusins.*
- BERLIOZ, HECTOR. 1803-1869. *Mr. W. T. Freemantle.*
By Dantan.
- BILLINGTON (MRS.), ELIZABETH. 1768-1818. *Mr. B. W. Horner.*
Printed in colours.
- BILLINGTON (MRS.), ELIZABETH, in 'Artaxerxes.' *Mr. B. W. Horner.*
Printed in colours.
- CHEAP MUSIC. *Mr. A. F. Hill.*
Geo. Lisle, 1830.
Printed in colours.
- CHERUBINI, MARIA LUIGI CARLO ZENOBIO SALVATORE. 1760-1842. *Mr. A. F. Hill.*
Printed in colours.
- CONCERTO SPIRITUALE. Bretherton fecit. *Mr. A. F. Hill.*
- HANDEL, GEORGE FREDERICK. 1685-1759. *Dr. W. H. Cummings.*
By Goupy, in pastel : 'The Charming Brute.'
- HANDEL, GEORGE FREDERICK. *Mr. C. T. Johnson.*
Etching.
'The true representation and character,' etc.
This print is generally known as 'The Harmonious Boar.'

- HUMOROUS PICTURES (FIVE IN NUMBER) OF MUSICAL AMATEURS. By Woodward.
Sir Frederick Bridge.
- MAN WITH A DOUBLE-BASS. *Mr. A. F. Hill.*
G. Lisle fecit.
Printed in colours.
- PARRY, JOHN ORLANDO. 1810-1879. 'Double Fugue.' *Mr. J. S. Shedlock.*
Original drawing.
- PRINCE REGENT, afterwards King George IV. 1762-1830. *Mr. A. Morten.*
Printed in colours.
The Prince is depicted playing the violoncello with various celebrities introduced in political and musical skit.
- LES SAVOYARDS. *Mr. A. F. Hill.*
G. Cruikshank, fecit 1818.
Printed in colours.
- SELECTION OF CARICATURES OF LEADING SINGERS. *Mr. G. H. Johnstone.*
Charles Lyall.
- SIGNIOR VIOLINCELLO (*sic*). *Mr. A. F. Hill.*
Printed in colours.
- STICCATTO. *Mr. A. F. Hill.*
Woodward. Etched by Roberts.
Printed in colours.
- 'TARTINI'S DREAM.' *Mr. A. F. Hill.*
Printed in colours.
- THE TEMPEST. *Mr. A. F. Hill.*
Heath Del.
Printed in colours.
- THALBERG, SIGISMOND. 1812-1871. *Mr. B. W. Horner.*

Photographs and Medals.

- BRAHMS, JOHANNES. 1833-1897. In his study. *Mr. Alfred Gibson.*
- DVOŘÁK, ANTONÍN. 1841-1904. *Mr. Augustus Littleton.*
- FAURE, J. 1830- . *Lady Cusins.*
With signature.
- GRISI, GIULIA. 1812-1869. *Lady Cusins.*
- JOACHIM, JOSEPH. 1831-1907. *Messrs. Artaria & Co.*
Coloured heliogravure, after Michalek.
- MARIO, CAVALIERE DI CANDIA. 1808?-1883. *Lady Cusins.*
- MENDELSSOHN (*née* JEAURENAUD), CÉCILE CHARLOTTE SOPHIE. 1819?-1853. *Mr. A. O'Leary.*
Wife of the Composer.
- NILSSON, KRISTINA (CHRISTINE). 1843- . *Lady Cusins.*
With signature.
- PATTI, ADELA (or ADELE) JUAÑA MARIA ADELINA). 1843- . *Lady Cusins.*
With signature, January 9, 1867.
- ROGERS. *Mr. C. T. Johnson.*
Autotype.
- ROSSINI, GIOACCHINO ANTONIO. 1792-1868. *Mr. Herbert Sullivan.*
'Offert à mon jeune Collègue Arthur S. Sullivan. G. Rossini, Paris, 1862.'

- RUBINSTEIN, ANTON GREGOR. 1830-1894. *Lady Cusins.*
With signature, and picture of him playing the pianoforte.
- SCHUMANN, ROBERT ALEXANDER. 1810-1856. *Miss Eugenie Schumann.*
- SCHUMANN, ROBERT ALEXANDER. *Miss Eugenie Schumann.*
From a daguerreotype.
- SPENCER, CHARLES CHILD. 1797-1869. *Mr. C. T. Johnson.*
- TREBELLI-BETTINI, ZELIA. 1838-1892. *Lady Cusins.*
With signature, 1868.
- WAGNER, RICHARD WILHELM. 1813-1883. *Mr. C. T. Johnson.*
Photogravure.
- WAGNER, RICHARD WILHELM. *Mr. A. Kummer.*
Daguerreotype.

A COLLECTION OF 100 PHOTOGRAPHS OF IMPORTANT MUSICIANS OF THE
19TH CENTURY. *Mr. A. F. Hill.*

The collection includes : Ambros, Armingaud, Balfe, Barbieri, J. F. Barnett, Batta, Bazin, Bellini, Sterndale Bennett, De Beriot, Berlioz, Brahms, Von Bülow, Chaine, Clappison, Costa, F. David, Donizetti, Dupont, Duprats, Elrard, Elwart, Ernst, Flotow, F. C. Franke, Gavaert, Goss, Gounod, Halévy, Hallé, Heller, Herz, Hiller, Joachim, Kalkbrenner, Kastner, Kiel, Marie Krebs, Lablache, Lachner, Léfèbure-Wély, Leonard, Liszt, Litolff, Malibran, Mario, Molique, Musard, Muthel, Offenbach, Ouidant, Plantade, Poniatowski, Raff, Ravina, Raymond, Roger, Rosenhain, Rubinstein, Sainton, Schubert, Servais, Sivori, Stockhausen, Strauss, Tamburini, Thalberg, Verdi, Vieuxtemps, Wagner, Wieniawski.

MEDALS

STRUCK IN HONOUR OF THE FOLLOWING MUSICIANS AND INSTITUTIONS.

Abt, Auber, Beethoven (three, one with Haydn and Mozart), Berlioz, Boieldieu, Brahms, Brückner, Ole Bull, Bülow, Chopin, Corelli, Dengremont, Dodd (with Handel), Donizetti, Elsner, Forster, Glinka, Glück, Gossec (with Depres, Rore, Mons, &c.), Gounod, Grétry, Habeneck, Handel (3), Haydn, Lasso, Liszt (2), Lully, Marais, Méhul, Mendelssohn (1), Mercadante, Meyerbeer, Mozart (3), Offenbach, Padre Martini, Paganini, Palestrina, Pergolesi, Piatti, Piccinni, Pleyel, Raff (with B. Scholz and Dr. Hoch), Rameau, Rossini, Rouget de Lisle, Rousseau, Rubinstein, Schubert (2), Schumann (2), Robert and Clara Schumann, Servais, Smetana, Spontini, Stainer, Strauss Vater (with Lanner), Strauss Sohn, Tartini, Thalberg, Verdi (with Bellini, Donizetti, and Rossini), Viotti, Wagner, Weber, Hugo Wolf. *Mr. R. Epstein.*

Beethoven, Haydn, Orlando di Lasso, Mozart, Wagner (2).

Mr. Herbert Thompson.

Conservatoire Paris, Frankfurt Synagogue, Cöln Musikfest, Düsseldorf Musikfest, Academia Roma, Méhul Gesellschaft, and République Française. *Mr. R. Epstein.*

Manuscripts.

The Manuscript section of this Catalogue is arranged
thus :

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LETTERS AND DOCUMENTS - - - - -	299

Figure 1. A schematic diagram of the experimental setup.

The experimental setup consists of a laser source, a beam splitter, a lens, a sample, and a detector. The laser source emits a beam of light that passes through a beam splitter. The beam splitter divides the light into two paths. One path goes through a lens and then through a sample. The other path goes through a lens and then through a detector. The detector measures the intensity of the light that passes through the sample.

Manuscripts.



THE Manuscripts brought together in this Section served to illustrate the development of musical notation from the 12th century down to the present day.

Before the introduction of staves and clefs, melodies were noted down in curious little strokes and figures known as *neumes*, which served roughly to indicate pitch and phrasing. Of these an example was exhibited in the Roman Missal lent by Mr. G. E. P. Arkwright.

A good example of two-part harmony, written about 1300 A.D., was shown in the earlier of the two Manuscripts lent by the Archbishop of Canterbury.

Next in order of date was the remarkable Manuscript which formerly belonged to John Stafford Smith, and is now the property of St. Edmund's College, Old Hall. It contains a number of elaborate compositions by English musicians of the first half of the 15th century, including a setting in four parts of the hymn 'Veni Sancte Spiritus' by John Dunstable.

Of Manuscripts about a century later there was exhibited a folio volume from Eton College, a fine specimen of the music books of the time of Henry VIII., containing compositions by Robert Fayrfax and his contemporaries.

The Exhibition was peculiarly rich in Manuscript music books for the virginals and lute of the Elizabethan period. For the virginals there were the well-known books of Will. Forster and Benjamin Cosyn from the Royal Music Library, Buckingham Palace, and of Lady Neville from Eridge Castle ; for the lute, William Ballet's book from Trinity College, Dublin, in which the earliest versions of many of our old English tunes, such as ' Greensleeves ' and ' Turkeyloney ' are preserved.

Music under the Commonwealth was illustrated by a volume in the handwriting of Henry Lawes, containing the music to Milton's ' Comus ' and a large number of songs, and by the music-book of Anne Cromwell, first cousin of the Protector.

Several specimens of Henry Purcell's writing were shown, including the noble volume of Anthems and Odes lent by His Majesty the King ; and Handel was well represented by the autograph Manuscript of ' The Messiah ' from Buckingham Palace, as well as the Dublin score from Tenbury and the manuscript known as Handel's working score from Mr. Otto Goldschmidt's library.

This section also comprised a large collection of autograph letters and documents.

J. F. R. STAINER.

Music.

ANTHEM BOOK. Vellum, $23\frac{1}{4} \times 17$ inches; ff. 125. In the original boards, covered with stamped leather with Tudor badges. 1500-1510.

The Provost and Fellows of Eton College.

‘The book was evidently written for the College Chapel: the arms of the College are on the first initial. The initials throughout are remarkable: some contain shields, and a few, figures. There are two styles of initial, one being the ordinary style of the illumination of the period, with fluid gold and natural flowers, very carefully done, and of a foreign aspect; the other style is that of the ornamental penman.’

The names of the composers are: Willelmus Horwud, Ricardus Davy, Willelmus Cornysch, Johannes Browne, Walterus Lambe, Johannes Sutton, Nicholaus Howchyn, Robertus Feyrfax, Ricardus Hygons, Johannes Hampton, Gilbertus Banester, Edmundus Turges, Hugo Kellyk, Robertus Wylkynson, and Johannes Wylkynson.

The above information is from ‘A descriptive catalogue of the manuscripts in the library of Eton College’ by Dr. Montague Rhodes James, p. 108 (Cambridge University Press, 1895), from which further particulars can be obtained. See also a paper by Mr. W. Barclay Squire, F.S.A., ‘On an early sixteenth century MS. of English Music in the Library of Eton College,’ read before the Society of Antiquaries, February 17, 1898, and printed in *Archæologia*, vol. lvi. p. 89.

For facsimile, see p. 281.

AUBER, DANIEL FRANÇOIS ESPRIT. 1782-1871.

Four-part chorus, ‘O Salutaris Hostia.’

Mr. A. Schloesser.

BACH, CARL PHILIPP EMANUEL. 1714-1788.

Six Sonates pour le Clavecin ou Pianoforte, Accompagnées du Violon et Violoncelle.

Mr. H. M. Higgs.

These Sonatas, for the Harpsichord only, were published by Robert Brémner, London, in 1776.

BACH, JOHANN SEBASTIAN. 1685-1750.

Church Cantata, 'Christ unser Herr zum Jordan kam.' The continuo part.

Mr. Stuart M. Samuel, M.P.

This autograph was presented to Sigismund Neukomm by August Eberhardt Müller, Cantor of the Thomasschule, Leipzig, from 1804 to 1810. Sold by Messrs. Sotheby, Wilkinson & Hodge on July 1, 1907, when it realized £63, Mr. Quaritch being the purchaser.

Church Cantata, 'Ich liebe den Höchsten.' 1731 or 1732.

Mr. W. Westley Manning.

Violoncello part: portions of the Aria 'Greifet zu,' and of the chorale 'Herzlich lieb.'

The bars of the Aria differ slightly from the printed version (Bach Ges. xxxv.). Over the music Bach has written, 'Zum ersten Violoncell gehörig.' The opening chorus of the Cantata has parts for three violoncellos. F. W. Jähns, Royal Music Director at Berlin, bears written testimony to the genuineness of this autograph.

Trio super 'Allein Gott in der Hoh sei Ehr,' in A major, for two Claviers and Pedal.

Miss E. A. Willmott.

Prelude and Fugue in G, from the well-tempered Clavier, Pt. 2, No. 15.

Mr. A. Morten.

BEETHOVEN, LUDWIG VAN. 1770-1827.

Trio in E flat, for strings (Op. 3). Last movement. *Dr. W. H. Cummings.*

Pianoforte Sonata in G (Op. 79). *Mr. A. F. Hill.*

On the title-page is written 'Autograph—di Beethoven,' and a footnote says: 'These words are in Clementi's handwriting; the present specimen, therefore, contains autographs of two of the greatest masters of this age. Wm. H.' The whole Sonata formerly belonged to Muzio Clementi. The first movement afterwards came into the possession of Mr. A. F. Hill. Upon learning that the late Mr. Kellow J. Pye possessed the concluding eight bars of the slow movement, also the *Finale*, Mr. Hill purchased them from him. According to Mr. Kellow Pye, these portions of the Sonata were given by Clementi to Mr. Collard, the pianoforte manufacturer of Cheapside, and that he (Mr. Pye) received them from Mr. Stewardson Collard, great-nephew of the above-mentioned Mr. Collard.

Overture in C (Op. 124). Full score. Written for the inauguration of the Josephstadt Theatre, Vienna (October 3, 1822), hence named 'Weihe des Hauses.'

Sir George Donaldson.

Sketch Book of the Overture in C (Op. 124).

Mr. E. F. Searles.

BEETHOVEN, LUDWIG VAN.

Overture, 'Leonore.' Sketch.

Lady Grove.

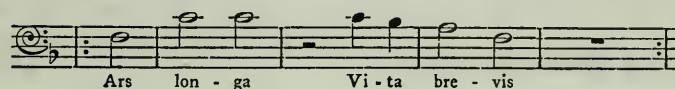
Ninth (Choral) Symphony. Full Score. In a copyist's hand, but the heading of each movement is in Beethoven's handwriting, as is also the dedication, which reads: 'Grosse Sinfonie geschrieben für die Philharmonische Gesellschaft in London. Von Ludwig van Beethoven. Erster Satz.'

The Philharmonic Society.

Though composed for and commissioned by the London Philharmonic Society, the work was produced at Vienna—on May 7, 1824—and when published was dedicated to the King of Prussia. The Symphony was first performed in England at the Philharmonic Society's concert of March 21, 1825. Sir George Smart conducted, from the pianoforte and without a baton, and the vocal portion was sung to an Italian version of the words.

Canon. Written September 16, 1825, for 'Freund Smart' when he visited Beethoven at Baden, near Vienna.

Mr. A. Morten.



Canon, 'Hoffmann.' Published in *Caecilia* of April, 1825, with the superscription 'Auf einen welcher Hoffmann geheissen.'

Mr. W. Westley Manning.

This humorous Canon refers no doubt to Joachim Hoffmann, pianist and composer, well known in Vienna. (See Beethoven's letter in 'Beethoven's Briefe,' No. 328, edited by Nohl.)

Four Leaves, containing many sketches for the first movement of the Pianoforte Concerto in E flat (Op. 73); the Pianoforte Sonata in D (Op. 28), a few bars of the first movement; and a scrawl-written note, apparently to his friend Zmeskall.

Miss E. A. Willmott.

'König Stephan' music (Op. 117). Five pages of Sketches for the Overture, the opening chorus ('Ruhend von seinen Thaten'), &c. The 'König Stephan' music was written in 1811 for the opening of the New Theatre at Pesth, where it was produced, February 9, 1812.

Miss E. A. Willmott.

Pastoral Symphony. Leaf containing some of the first ideas.

Mrs. Courtauld.

Sketches for the Missa Solemnis.

Mr. A. O'Leary.

Formerly in the possession of Mendelssohn.

Sketches, chiefly for the Missa Solemnis.

Mr. Felix Moscheles.

Sketches for the String Quartet in C sharp minor (Op. 131).

Mr. Felix Moscheles.

BEETHOVEN, LUDWIG VAN.

Sketch (four oblong pages) of the first movement of the String Quartet in A minor (Op. 132). *Mr. A. Morten.*

On the first page are written three words, which seem to be 'Christ ist Alles' (Christ is everything). These words are of deep import, for the composer, as the slow movement shows, was in a serious frame of mind.

BENEDICT, SIR JULIUS. 1804-1885.

Song, 'The Sailor's Bride.' *Miss E. A. Willmott.*

BENNETT, SIR WILLIAM STERNDALE. 1816-1875.

Caprice for Pianoforte and Orchestra, in E (Op. 22). Full score. *The Royal Academy of Music.*

BERLIOZ, HECTOR. 1803-1869.

Messe des Morts. Printed score, with autograph corrections by the composer. *Lady Cusins.*

Theme of 'Le Spectre de la Rose.' *Mr. A. Schloesser.*

BISHOP, SIR HENRY ROWLEY. 1786-1855.

'The Departure from Paradise.' Cantata a voce sola, from Milton's 'Paradise Lost' (Book XI.). *Dr. W. H. Cummings.*

Composed expressly for the Philharmonic Society, and produced at their concert of June 6, 1836, with Madame Malibran as the soloist.

Song, 'Sappho at her Loom.' *Miss E. A. Willmott.*

Song. Dated January, 1841. *Mr. T. W. Taphouse.*

BLOW, DR. JOHN. 1648-1708.

Anthem (Unpublished), 'O be joyful in God.' *Mr. J. S. Bumpus.*

BOYCE, DR. WILLIAM. 1710-1779.

'Solomon' Serenata, produced (place unknown) in 1743; text by Dr. Edward Moore. *Dr. W. H. Cummings.*

Morning Service, *Te Deum* and *Jubilate*, in A. *The Royal College of Music.*

This Service was printed with the twelve Anthems published by the composer's widow in 1780.

BRAHMS, JOHANNES. 1833-1897.

Eleven bars of music with the composer's signature. *Miss E. A. Willmott.*

BRIDGE, SIR JOHN FREDERICK. 1844- .

'Homage Anthem' composed for the Coronation of King Edward VII., 1902.
Sir Frederick Bridge.

BÜLOW, HANS VON. 1830-1894.

Programme and part of the 'Boulanger' March. *Mr. S. Beel.*

CHELL, WILLIAM, AND OTHERS. 16th cent.

Treatises by Chelle, Otteby, and others, and a musical puzzle by Dunstable, hitherto unsolved. 16th cent. Lambeth Palace MS. 466.

The Archbishop of Canterbury.

William Chell was lay-vicar and precentor at Hereford Cathedral in 1554. According to Brown and Stratton's 'British Musical Biography,' two treatises by him, entitled 'Musicæ Practicæ Compendium' and 'De Proportionibus Musicis' are said to be 'transcriptions from the works of John Dunstable, &c.' John Otteby, or Hothby, was an English Carmelite monk who flourished in the 15th cent., and who passed the greater part of his life in a monastery at Ferrara.

CHERUBINI, MARIA LUIGI CARLO ZENOBIA SALVATORE. 1760-1842.

Symphony in D. Full score. *The Philharmonic Society.*

Composed expressly for the Philharmonic Society, and produced, under the composer's direction, at the Society's concert of May 1, 1815.

Canon. Composed in 1811. *Mr. Felix Moscheles.*

CHOPIN, FRANÇOIS FRÉDÉRIC. 1810-1849.

Waltz in F minor (Op. 70, No. 2), published posthumously.

Mr. A. Schloesser.

CLEMENTI, MUZIO. 1752-1832.

Cadenza for pianoforte, together with a letter written by the composer to Mrs. Alpe, of Hardingham Hall, Norfolk, dated March 29, 1798.

Mr. A. F. Hill.

Study for Pianoforte, dated March 18.

Mr. Felix Moscheles.

COOKE, JOHN P. 1820-1865.

Song, with Chorus. Extract.

The Lady Althorp.

COSYN, BENJAMIN.

See Virginal Music, .

- COWEN, DR. FREDERIC HYMEN. 1852- .
Oratorio, 'Ruth.' Produced at the Worcester Musical Festival, 1887.
Dr. F. H. Cowen.
- CRAMER, JOHANN BAPTIST. 1771-1855.
Music. Dated October 20, 1844. *Mr. T. W. Taphouse.*
- CROFT, DR. WILLIAM. 1678-1727.
Anthem, 'Rejoice in the Lord.' *Mr. T. W. Taphouse.*
Morning and Evening Service in E flat. 1718. Score. *Mr. J. S. Bumpus.*
Te Deum in D, for voices and instruments. *The Royal College of Music.*
Voluntaries. *Dr. W. H. Cummings.*
- CROMWELL, ANNE.
Music book. *Sir Richard Tangye.*
This volume, which contains several pieces, is in its original calf binding, gilt, with clasps, and the initials 'A. C.' are stamped on both sides. Anne Cromwell was first cousin of Oliver Cromwell.
- CROTCH, DR. WILLIAM. 1775-1847.
Rounds for Pianoforte. *Mr. T. W. Taphouse.*
Two Waltzes. *Mr. T. W. Taphouse.*
- DONIZETTI, GAETANO. 1797-1848.
Canzonetta, 'Il nome indovinato,' for a soprano voice. Dated Bologna, August 7, 1816. *Sir George Donaldson.*
- DRAGONETTI, DOMENICO. 1763-1846.
Sonata per il contrabasso solo con l'accompagnamento d' un Violino, due Viole, e Basso. *Mr. A. F. Hill.*
Capriccio for three Violas. *Mr. A. F. Hill.*
- DUSSEK, JOHANN LUDWIG. 1761-1812.
Concerto pour La Harpe et Grand Orchestre. Composé pour Madame Julie Krumpholz 'l'an 1789 dans le mois de Juillet à Chelsea près de Londres.'
Miss E. A. Willmott.
One movement only of the Concerto, the tutti at the end not written out. The only work of the kind mentioned in the list of Dussek's compositions is Op. 29, or 30, a Concerto in C, No. 7, for pianoforte (or harp) and orchestra. Julie Krumpholz, wife of the harpist, J. B. Krumpholz, was herself a noted performer on the harp, and used frequently to play duets for harp and pianoforte with the composer.

CHERRY, DR. FRANKLIN HYMES. 1851-

Quintet, 'Roth.' Produced at the Worcester Musical Festival, 1887.

Dr. F. H. Cherry.

CHERRY, JAMES BARTON. 1775-1851.

Musical. Dated October 20, 1844.

Mr. T. W. Topham.

CHERRY, DR. WILLIAM. 1808-1847.

Antiphon, 'Rejoice in the Lord.'

Mr. T. W. Topham.

Morning and Evening Service in E flat. 1718. Score.

Mr. J. S. Hampson.

Te Deum in D, for voices and instruments.

The Royal College of Music.

Voluntaries.

Dr. W. H. Cummings.

CROMWELL, ANNE.

Music book.

By Richard Tenny.

This volume, which contains several pieces, is in its original old binding, gilt-tooled covers, and the initials 'A. C.' are stamped on both sides. Anne Cromwell was first cousin of Oliver Cromwell.

CROFT, DR. WILLIAM. 1775-1847.

Round for Pianoforte.

Mr. T. W. Topham.

Two Waltzes.

Mr. T. W. Topham.

DUNSTON, GABRIEL. 1797-1848.

Quintet, 'Il nome indovinato,' for 4 sopranos, alto, tenor, and bass. August 7, 1816.

Mr. T. W. Topham.

DUNSTON, HENRY. 1763-1846.

Three, and sometimes only two, 'Miserere's' for 4 voices, and organ, in B-flat.

Mr. T. W. Topham.

Quintet for Bass Voice.

Mr. T. W. Topham.

DUNSTON, HENRY. 1763-1846.

Quintet, 'The name is indovinato,' for 4 voices, and organ, in B-flat. August 7, 1816.

Mr. T. W. Topham.

The volume, which contains several pieces, is in its original old binding, gilt-tooled covers, and the initials 'A. C.' are stamped on both sides. Anne Cromwell was first cousin of Oliver Cromwell.

THE ETON COLLEGE ANTHEM BOOK. Circa 1500-1510.

Lent by the Provost and Fellows of Eton College.

Reduced facsimile of fol. 64b. Part of a motet, 'O domine celi terreque creator' (five parts), by Richard Davy, organist of Magdalen College, Oxford, at the end of the 15th century. The three shields are the arms of England, Edward the Confessor, and Bishop William of Waynflete, or Magdalen College, Oxford. Size of page, 23½ × 17 inches.



Dñe celi terre q̄ ora tota hūmā gēi redēptor nō hūmā pūlo vna

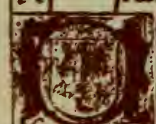
cōgrega tos' Na nā deo digissimā sui recolei

tres q̄ vnus ē p̄ bñt cōp̄ti vi

uēti bus . Indicate vnitās in p̄so in p̄sonis phrāsis vni for

i es scia sic ē ar dē da trinitas nos cigo tr dñe quē i tñ ta

tr



In laudē tu nomis fact' druo

tos ut tñtate in vnitātē dignē

veneram

tres Deū p̄fātū + filiū vniū esse cōtibi sic + scū spūitū c

undē cū p̄c dōgūt drū vcz + vniū in p̄so in p̄sonis

tr

In dē tate vnitātē i p̄

sonis phrāsis vni for i es scia sic ē ar dē da trinitas nos cigo tr dñe quē i tñ ta

tr

tr me drū coh

m' i vna maigsta

D Dñe celi terre q̄ arator tota hūmā gēi grātis q̄ re

dēptor nō hūmā pūlo vna cōgrega tos i laudē tu i nomis fact' druo

tos ut tñtate

tē i vnitātē dignē vneram

tres Deū p̄fātū + filiū vniū esse cōtibi sic + scū spūitū cū p̄c dōgūt

drū vcz + vniū in p̄so in p̄sonis

tr

Indicate vnitās

Handwritten text in Arabic script, likely a manuscript or letter. The text is written in a cursive style and is arranged in approximately 20 horizontal lines. The ink is dark, and the paper appears aged and slightly discolored. The handwriting is dense and fills most of the page area.

- COOPER, GEORGE. 1820-1876.
Organ Book. *Miss E. A. Willmott.*
- DAVID, FERDINAND. 1810-1873.
Song. *Mr. Watson Smith.*
- DÖHLER, THEODOR. 1814-1856.
Study for Pianoforte. *Mr. Felix Moscheles.*
- DYKES, REV. DR. JOHN BACCHUS. 1823-1876.
Three Hymn Tunes: 'Praise to the Holiest in the height'; 'The King of Love my Shepherd is'; and 'O Strength and Stay.' *Mr. E. O. Dykes.*
- ELGAR, SIR EDWARD WILLIAM. 1857- .
Oratorio, 'The Apostles.' Full score. Produced at the Birmingham Musical Festival, October 14, 1903. *Sir Edward Elgar.*
- ELLIOTT,
March. Light Dragoons (now the 15th Hussars). Scored for two cornets, two horns and two bassi. 1767. *Col. T. B. Shaw-Hellier.*
- ERNST, HEINRICH WILHELM. 1814-1865.
Song presented to Madame Ferdinand Hiller, 'Souvenir d'amitié et hommage d'admiration. December 1, 1842.' *Mr. Watson Smith.*
- FIELD, JOHN. 1782-1837.
Pianoforte Concerto No. 1, in E flat. *Dr. W. H. Cummings.*
Interesting fragment. *Mr. A. F. Hill.*
- FOSTER, WILL.
See Virginal Music, p. 298.
- GADE, NIELS WILHELM. 1817-1890.
'Spanische Romanza.' Written for the Album of Madame Ferdinand Hiller, March 2, 1844. *Mr. Watson Smith.*
- GARCIA, MANUEL. 1805-1906.
Notturmo a tre voci. *Madame Costa.*
- GLUCK, CHRISTOPH WILLIBALD, RITTER VON. 1714-1787.
Opening bars of 'Air de danse pour mettre immédiatement après la 2^{de} Chœur du 2^d Acte, et avant la sorte d'Amète.' *Miss E. A. Willmott.*

Goss, Sir JOHN. 1800-1880.

Double Chant in A flat. Presented by the composer to Miss Hackett in 1839. *Mr. J. S. Bumpus.*

Anthem, 'God so loved the world.' *Mr. T. L. Southgate.*

Volume of Manuscript Music, Compositions and Sketches.

Mr. T. L. Southgate.

This collection contains the sketches for Goss's treatise on Harmony; several of his Anthems and Glee's; some numbers of his Opera 'The White Sergeant,' in addition to orchestral and other instrumental pieces.

GOUNOD, CHARLES FRANÇOIS. 1818-1893.

Opera, 'Faust.' Garden scene. Fragment of *Marguerite's* part.

Sir George Donaldson.

GRADUALE, English, five leaves only.

'The Litany of St. John.' Parchment, illuminated capitals. Written about 1400 A.D. *Mr. T. L. Southgate.*

GRADUALE, Italian, one leaf. On vellum. 11th century.

The University of Cambridge.

Taken from a binding. The music written in Neumes.

GRADUALE secundum usum Ecclesiæ Romanæ, cum notis musicis.

German MS. of the end of the 13th or beginning of the 14th century. On vellum, capitals in red, the music written in Neumes.

Mr. G. E. P. Arkwright.

GREENE, DR. MAURICE. 1695 or 1696-1755.

Te Deum in D major for voices and instruments. Full score, with signature of the composer. *The Royal College of Music.*

This *Te Deum* is supposed to have been written for the Thanksgiving for the suppression of the Scottish Rebellion in the year 1745.

Anthem, 'O clap your hands.'

Dr. W. H. Cummings.

GRIEG, EDVARD HAGERUP. 1843-1907.

Theme of Ballade in G minor for pianoforte (Op. 24).

Mr. A. Schloesser.

HANDEL, GEORGE FREDERICK. 1685-1759.

Oratorio, 'The Messiah.' Autograph score. *His Majesty The King.*

The first page is headed 'Messiah': on the same page Handel has written the date when he commenced the oratorio, August 22, 1741. The end of the first part is dated August 28, 1741; that of the second part, September 6, 1741; while on the last page of all is written 'S. D. G. | Fine dell Oratorio | G. F. Handel ½ Septemb^r 12 | 1741 | ausgefüllt den 14 dieses.' Handel bequeathed this and all his other autograph scores to his amanuensis, Christopher Smith, who, in return for kindnesses shown to him, presented them to King George the Third.

'The Messiah.' Score, mainly in the handwriting of John Christopher Smith, the composer's amanuensis; it also contains pages in Handel's autograph.

St. Michael's College, Tenbury.

This manuscript score was used at the production of the oratorio on April 13, 1742, at the Music Hall, Fishamble Street, Dublin; hence it is known as the 'Dublin MS.'

'The Messiah.' Score, in the handwriting of John Christopher Smith.

Mr. Otto Goldschmidt.

This score, which is believed to have been used at public performances given during Handel's lifetime, was sold by Messrs. Sotheby, Wilkinson & Hodge on July 19, 1907, when it realized £100.

Trio, 'Le tu non lasci amor.' Dated '12 Luglio, 1708, Napoli.'

Major Bevil Granville.

On the back of this fine autograph—which, in addition to small differences, contains fifty-two more bars than the published version in the German Handel Society's Edition—is written by the first owner: 'This original of Mr. G. F. Handell's own handwriting, was given by him to Mr. Bernard Granville, and is the only copy extant, as Mr. Handell told him when he gave it to him as an addition to his collection of music.' Bernard Granville, brother of Mrs. Delany (Mary Granville), of Calwick, Derbyshire, was a great friend of Handel's, who in his will bequeathed him two pictures painted by Denner.

Air, 'When sunk in anguish' ('Theodora'). Also the text of the oratorio 'Theodora' in the handwriting of Dr. Morell, with Handel's signature.

Dr. W. H. Cummings.

HANDEL, GEORGE FREDERICK.

Oratorio, 'Esther,' set to musick for James, Duke of Chandos. In a copyist's hand. *Mr. H. M. Higgs.*

This volume, which evidently belonged to the library of the Duke of Chandos, was purchased by Dr. Thomas Bever, Fellow of All Souls, Oxford, at the sale of Dr. William Boyce's library, June 14-16, 1779.

Anthems by Handel and Pepusch from the library of the Duke of Chandos. In the handwriting of John Christopher Smith. *Dr. W. H. Cummings.*

Opera, 'Muzio Scevola.' Full score. *Dr. W. H. Cummings.*

This score, in the handwriting of John Christopher Smith, with annotations by the composer, was used by Handel at the theatre.

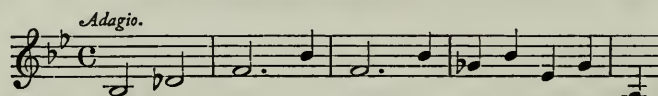
HAYDN, FRANZ JOSEPH. 1732-1809.

Surprise Symphony. *Andante* movement. Full score. *Mr. Felix Moscheles.*

This work, No. 3 in the Philharmonic Catalogue of the twelve Symphonies composed for Salomon's concerts in London, was composed in the year 1791. The autograph scores of the other movements of this Symphony are in the Royal Library, Berlin.

Two Symphonies, in B flat and C minor. Full score. *The Philharmonic Society.*

These MSS. are Nos. 4 and 5 of the twelve Symphonies composed for Salomon's concerts in London. No. 4 (a conjectural number) bears the date 1792. The first one begins:



and the second:



Cantata, 'Funesto orror di morte.'

Dr. W. H. Cummings.

Full score, with the composer's signature.

Fragment (signed).

Sir George Donaldson.

Quartet in C, for strings, dated 1790. Pohl, No. 57.

The Royal College of Music.

HAYES, DR. PHILIP. 1738-1797.

Volume of music.

Mr. J. S. Bumpus.

This volume, in the composer's handwriting, contains his anthem 'The Lord descended from above,' dated November 10, 1769.

HILLER, FERDINAND. 1811-1885.

Song, 'Das Ständchen.' Poem by Uhland. 1860. *Mr. Watson Smith.*

HORSLEY, WILLIAM. 1774-1903.

'Hallelujah,' for three female voices; eight bars. *Miss E. A. Willmott.*

HYMN, in two-part harmony, written about 1300 A.D. Lambeth Palace MS. 457,
f. 192. *The Archbishop of Canterbury.*

JENKINS, JOHN. 1592-1678.

Dialogue between the Body and the Soul. *Dr. W. H. Cummings.*

JOACHIM, JOSEPH. 1831-1907.

Cadenza to a Violin Concerto, presented to Ferdinand Hiller.

Mr. Watson Smith.

LAWES, HENRY. 1596-1662.

Volume containing 200 songs, including the music to Milton's 'Comus.'

Rev. Dr. H. R. Cooper Smith.

Mr. Barclay Squire is of opinion that this volume is entirely in the autograph of Henry Lawes, and that these songs are copies made by him for his own use, which he had bound up together. Some of them are printed in 17th century collections of songs, such as Lawes's 'Ayres and Dialogues,' &c.

The 'Comus' songs are headed: 'The 5 songs following were sett for A Maske presented at Ludlo Castle before ye Earle of Bridgwater, Lorde President of ye Marches. October, 1634.' They are: 'From y^e Heav'ns now I flye'; 'Sweete Eccho, sweetest Nimphe'; 'Sabrina, Sabrina fayre'; 'Back Shepperds Backe'; 'Now my taske is smoothly done.'

To a song 'Come from the dungeon to the throne' is appended the following note: 'This songe was sung in A play cald y^e Royall Slave, written by Mr. William Cartwright, presented by the Scollers of Christ Church in Oxford before their Majestyes. 1636.' The song, 'Dispaire Banquet—Com heavye soules,' has a note which reads: 'this Songe was sunge in A play cald y^e pasions written by Mr. William Strowd, presented by y^e Schollers of Christ-church before their Majestyes, 1636.' A pencil note to the song 'Will you know my mistris face?' states: 'Mr. Gretorex has added 5 parts to this and the same was done at the Ancient Concert as a Madrigal for 6 voices on the 6th night under the Direction of Lord Chesterfield Wednesday March 11th, 1801.' The volume also contains

LAWES, HENRY.

'Cupid to y^e Knights Templers in a Maske at y^e Middle Temple—Whyther soe gladly and soe fast' and 'A Bacconall Songe in a Maske before their Majestyes 1636.' This is the full chorus 'Bacchus Iacchus, fill our braines,' the words by Aurelian Townsend, and printed in Lawes's 'Ayres and Dialogues' (the first booke), 1653.

In regard to the history of this important volume, it once belonged to William Gostling, the antiquary, whose book-plate is in the book. 'From him,' Dr. Cooper Smith says, 'I believe it passed either to Dr. William or Dr. Philip Hayes, and was sold at Dr. Hayes's death in 1797. (There is an allusion to it in Todd's edition of 'Comus,' 1808.) I believe it was purchased at Dr. P. Hayes's sale by my great grandfather, Robert Smith, of St. Paul's Churchyard. At any rate, he has made a note in the volume to the effect that Dr. Hayes valued it at £50. It was in Robert Smith's possession in 1802: his book-plate is in it and that of his friend, Stephen Groombridge. Robert Smith died in 1810, and through various members of my family, the volume came into my possession in 1882.'

The book was exhibited at the Loan Collection, Inventions Exhibition, Royal Albert Hall, in 1885, but received too late to be catalogued.

LAWES, WILLIAM. Died 1645.

Music for the Lyra Viol.

Dr. W. H. Cummings.

On the fly-leaf of the volume is Herrick's poem 'Upon M. William Lawes, the rare Musitian'; and at the beginning, written in faint ink, are some unsigned movements, the remainder being signed 'W. Llawes.' William Lawes, elder brother of Henry Lawes, was killed by a stray shot at the siege of Chester in 1645.

LIND-GOLDSCHMIDT, JENNY. 1820-1887.

Vocal Cadenza. Composed for the album of Ferdinand Hiller.

Mr. Otto Goldschmidt.

LISZT, FRANZ. 1811-1886.

'Poco Adagio.' From the 'Graner Mass,' dated 1847.

The Lady Althorp.

Prélude Omnitonique. Arpeggio Chords.

Mr. A. Schloesser.

Album-leaf. Dated 'Mai, 66.'

Miss E. A. Willmott.

Valse de Concert. Transcription pour piano d'après la 'Suite en forme de Valse,' by J. de Végé.

Miss E. A. Willmott.

LITURGICAL MUSIC. Late 14th century. *The University of Cambridge.*

The volume contains a number of tracts of various kinds of the 15th century.

The two leaves of 14th century music at the end of MS. KK i. b. (No. 1940) are mentioned by Mr. Henry Davey in his 'History of English Music' (1895), p. 501.

LOCKE, MATTHEW. 1632 or 1633-1677.

Music for Sagbutts and Cornets. *Dr. W. H. Cummings.*

This music was performed during the progress of Charles II. from the Tower through the city to Whitehall, on April 22, 1661, the day before his coronation. Locke was afterwards appointed Composer in Ordinary to the King, to whom this copy formerly belonged.

LUTE MUSIC.

William Ballet's Lute Book. c. 1600. Written in tablature.

Trinity College, Dublin.

This manuscript is the earliest authority for many of our old English folk-songs. See 'Chappell's Popular Music of the Olden Time.'

LUTE MUSIC. Book of,

Major Bevil Granville.

LUTE MUSIC.

Lute Book of Sir Robert Gordon, of Stralock, 1627-29. Transcribed by G. F. Graham, July 31, 1845. *Mr. T. W. Taphouse.*

LUTE MUSIC. Written in English tablature. c. 1650.

Mr. J. Wood.

The pieces are by various notable composers of the period, and the book was probably compiled for one of the Rookwood family, of Coldham Hall, Suffolk, and afterwards, by marriage, came into the possession of the Gage family, of Hengrave Hall, Suffolk. Some of the pages contain memoranda relating to various Roman Catholic ecclesiastics and their writings.

MACFARREN, SIR GEORGE ALEXANDER. 1813-1887.

Cantata, 'May Day.' *The Royal Academy of Music.*

Produced at the Bradford Musical Festival, August 28, 1856.

MACKENZIE, SIR ALEXANDER CAMPBELL. 1847- .

Oratorio, 'The Rose of Sharon.' *Sir A. C. Mackenzie.*

Produced at the Norwich Musical Festival, October 16, 1884.

MAYSER, JOSEPH. 1789-1863.

Canon, in three parts. Dated May 5, 1823.

Mr. A. Schloesser.

MENDELSSOHN-BARTHOLDY, FELIX. 1809-1847.

Scherzo from the Octet for strings (Op. 20). Orchestrated expressly by the composer for the Philharmonic Society. *The Philharmonic Society.*

Mendelssohn conducted his Symphony in C minor at the Philharmonic Society's concert of May 25, 1829, on which occasion this Scherzo replaced the original Minuet and Trio: he made his first appearance in England at the above concert.

See facsimile on the opposite page. The manuscript originally had the well-known and enigmatical letters 'H. D. M.,' which characterised Mendelssohn's own autographs, but the last letter ('M') has been cut away by the binder.

Sextet for Pianoforte, Violin, two Violas, Violoncello and Bass (Op. 110).

Mr. Felix Moscheles.

'Sechs zweistimmige Lieder' (Op. 63).

Miss E. A. Willmott.

In a copyist's hand, the title-page being in the handwriting of Mendelssohn.

Organ Sonata No. 1, in F (Op. 65).

Mr. A. O'Leary.

Presented by the composer to Annette Preusser on January 13, 1846.

The manuscript differs considerably from the printed edition. The more important variants are given in a paper on 'Mendelssohn's Organ Sonatas,' read by Mr. F. G. Edwards before the Musical Association on November 13, 1894.

Etude for Pianoforte in E minor, $\frac{3}{8}$ time, and headed 'Presto.' Dated 'Berlin am 4 Jan., 1828.'

Mr. L. T. Rowe.

This MS., formerly in the possession of the late J. W. Davison, is apparently the first version of the Rondo Capriccioso in E, for pianoforte (Op. 14). It is fully described by Mr. Rowe, in an article entitled 'An unpublished pianoforte piece by Mendelssohn,' in *The New Quarterly Musical Review*, No. 8, February, 1895, p. 189.

Songs without Words, Book I. (Op. 19B).

Mr. Felix Moscheles.

Duo concertant, Variations on the March in 'Preciosa' for pianoforte, jointly composed by Mendelssohn and Moscheles.

Mr. Felix Moscheles.

Songs. Written for Jenny Lind, in a book with covers drawn and painted by the composer.

Mrs. Raymond Maude.

Scherzo:
Sempre pianissimo e leggero

Handwritten musical score for the Scherzo of Mendelssohn's C Minor Symphony. The score is written for a full orchestra, including woodwinds and strings. The tempo and mood are indicated as *Sempre pianissimo e leggero*. The score is written in C minor, 2/4 time. The woodwind section includes Flutes (Flauti), Oboes (Oboi), Clarinets in B-flat (Clar. in b.), Bassoons (Fagotti), Cor Anglais (Corni in d.), and Trombones in D (Trombi in d.). The string section includes Violins (Violini), Violas (Viole), and Double Basses (Bassi). The score features various musical notations, including notes, rests, and dynamic markings such as *pp* (pianissimo) and *ppp* (pianissimissimo). The woodwinds and strings play a complex, rhythmic pattern throughout the piece.

FACSIMILE (FOL. I) OF THE SCHERZO PERFORMED AS PART OF MENDELSSOHN'S C MINOR SYMPHONY (1829).

Lent by the Philharmonic Society.

MENDELSSOHN-BARTHOLDY, FELIX.

Song. Dated July 9, 1844, and written in the lender's album.

Mr. Walter Macfarren.

Vocal Duet. 'Sonntagslied.'

Mr. A. O'Leary.

Published as Op. 77, No. 1, as 'Sonntagsmorgen,' and in quadruple time. Mendelssohn wrote it in Mr. O'Leary's album in duple time, and with the above title.

Sketch (orchestral) of a part of the chorus 'Now this man ceaseth not,' from the oratorio 'St. Paul.'

Dr. H. A. Harding.

Air, 'But the Lord is mindful of His own,' from the oratorio 'St. Paul.' Opening bars, written in the album of Miss Maria B. Hawes.

Mr. J. S. Bumpus.

MEYERBEER, GIACOMO. 1791-1864.

Opera, 'L'Africaine.' Sketch.

Mr. A. Schloesser.

MOSCHELES, IGNAZ. 1794-1870.

Pianoforte Concerto in G minor (Op. 60). Full Score. *Mr. Felix Moscheles.*

Pianoforte Studies (Op. 70). No. 1 (in C) is dated 'Cheltenham, 1825.'

Mr. Felix Moscheles.

Pianoforte Study. Dated 'March, 1869.'

Mr. Felix Moscheles.

Organ part to Beethoven's Choral Symphony.

Mr. Felix Moscheles.

Written for the performance of the work given at Moscheles's concert, Hanover Square Rooms, May 23, 1838. James Turle, organist of Westminster Abbey, played the organ on that occasion.

Pianoforte Duet. Sonate Symphonique (Op. 112).

Mr. A. Schloesser.

MOZART, LEOPOLD. 1719-1787.

Musikalische Schlittenfahrt. Drum part.

Mr. Felix Moscheles.

In December, 1755, the father of Wolfgang Mozart sent a piece of programme-music, bearing the above title, to Augsburg for performance at the Collegium Musicum. A full description, by the composer, of the piece is given in Otto Jahn's 'Life of Mozart,' English edn., vol. i., p. 10.

MOZART, WOLFGANG AMADEUS. 1756-1791.

Nine Pieces for Orchestra. Full scores. *Cav. A. Randegger.*

Marcia, 'à Salisburgo li 20 Augusto, 1755' (Koechel 214).

Marcia, 'nel Augusto, 1775' (K. 215).

Marcia, '1775' (K. 237).

Marcia, 'Guigno, 1776' (K. 248).

Marcia (K. 290).

Marcia, originally belonging to the Haffner Symphony (K. 385).

Divertimento (K. 188).

Serenade (K. 101).

Serenade for two small orchestras (K. 239).

Sketch of the soprano Aria, with pianoforte accompaniment, 'Ah, spiegarti' (K. 178). *Miss E. A. Willmott.*

Sketches of two songs introduced into Anfossi's opera, 'Il curioso indiscreto': 'Nò, nò, che non sei capace,' for soprano and orchestra (K. 419), dated June, 1783; and 'Per pietà non cercate,' for tenor and orchestra (K. 420), dated June 21, 1783. *Miss E. A. Willmott.*

'Per pietà' was composed for the famous tenor singer, Valentin Adamberger. Anfossi's opera, produced at Milan in 1778, was performed at Vienna in 1783.

A few bars of music with signature, dated May 2, 1786. *Mr. A. Schloesser.*

Sonatas in F and C for pianoforte, four hands (K. Nos. 497 and 521).

Mr. J. Edward Street.

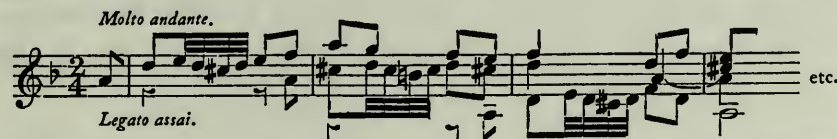
Dated August 1, 1786, and May 29, 1787, respectively.

Aria. Dated March 26, 1787.

The Lady Althorp.

Theme.

Mr. A. Morten.



Trio in G, for Violin, Viola and Violoncello. 100 bars. *Dr. Charles Steggall.*

The first part (91 bars) is complete. The Abbé Stadler has written on the upper margin (in German): 'Beginning of a Trio.' The words 'By Mozart and his handwriting' were added by Georg Nicolaus von Nissen, who married Mozart's widow.

Corrections by Mozart of the harmony exercises of Thomas Attwood.

Sir Frederick Bridge.

Thomas Attwood (1765-1838) was organist of St. Paul's Cathedral and of the Chapels Royal. He studied under Mozart at Vienna from 1785 to 1787, and became his favourite pupil.

Music of the 15th and 16th centuries.

Extracts from the Close, Fine and Patent Rolls from Edward III. to Henry VIII.
The University of Cambridge.

The cantus and tenor parts are upon opposite pages, written upon five lines, with open notes.

NEUKOMM, SIGISMUND. 1778-1858.

Canon for three equal voices, inscribed 'S. Neukomm:—Erinnern sie sich Isola bella, Como, Milano und Ihres Freundes S. Neukomm, Mailand, den 3 Oktober, 1840.'
Mr. Watson Smith.

NEVILLE, LADY. See Virginal Music, p. 300.

'THE OLD HALL' MS.

The Rev. Bernard Ward.

This interesting MS. contains nearly one hundred compositions by various English musicians, c. 1450. The musicians named are as follows: Roy Henry (? King Henry VI.), Cooke, Zleyn, Sturgeon, Damett, Burell, Gyttering, J. Tyes, J. Excetie, Lyonel, Olyver, Pycard, Rowland, Queldryk, W. Typp, Forest, Swynford, Pennard, Lambe, Mayshuet, Gervays, ffonteyns, R. Chyrburg (or Chirbuis). In Eitner's 'Quellen Lexikon,' Olyvier is referred to as an organist at Rotterdam.

From internal evidence the volume seems to have been connected with St. George's Chapel, Windsor, and it is conjectured that it may have been written under the direction of Nicholas Sturgeon, Canon of Windsor and Precentor of St. Paul's, who died about the year 1454. The MS. was formerly in the collection of the antiquary Stafford Smith (1750-1836). This manuscript volume is fully described by Mr. W. Barclay Squire in the *Sammelbände der Internationalen Musikgesellschaft*, vol. ii. (1900-1901), pp. 342 and 719.

ORGAN VOLUNTARIES. By English composers of the 18th century.

Mr. T. L. Southgate.

This collection, probably made for the organists of the Chapel Royal, is contained in an oblong book of 246 pages, bound in white vellum and stamped on the covers in gold with the Royal Arms. The pieces are mostly movements for the diapasons, solos for the cremona, cornet and trumpet stops, and fugues and pieces for the full organ. Among the names of the composers are John Stanley, Dr. Greene, Dr. Worgan, Roseingrave, Prelleur, Gladwin and Goodwin, in addition to a few compositions by Handel and Dr. Pepusch.

PAGANINI, NICCOLO. 1782-1840.

Transcripts of five unpublished quartets for Violin, Viola, Guitar and Violoncello:—No. 11, in B major; No. 12, in A minor; No. 13, in F major; No. 14 in A major; and No. 15, in A major. *Mr. A. Burnett.*

Rondo Allegretto. Dated Boulogne, May 1, 1831. *The Lady Althorp.*

PARRY, SIR CHARLES HUBERT HASTINGS, BART. 1848- .

Psalm 130, 'De Profundis.' Produced at the Hereford Musical Festival, 1891. *Sir Hubert Parry, Bart.*

Anthem, 'I was glad.' Composed for the Coronation of King Edward VII., 1902. *Sir Hubert Parry, Bart.*

PEPUSCH, JOHN CHRISTOPHER. 1667-1752.

Concerto for two violins, tenor and bass. *Mr. T. W. Taphouse.*

PERGOLESI, GIOVANNI BATTISTA. 1710-1736.

Miserere. *Mr. A. Morten.*

On the first is written 'Laissé au couvent des Capucins à Pozzuoli où il [the composer] mourut':—



PIERSON, HENRY HUGO. 1816-1873.

Hymn. Dated 'November 15, 1858.' *Mr. T. W. Taphouse.*

POTTER, PHILIP CIPRIANI HAMBLY. 1792-1871.

Overture, 'The Tempest.' 1835. *The Philharmonic Society.*

Album leaf, 'Eine Grille.' *Mr. A. Schloesser.*

PURCELL, HENRY. 1658-1695.

Volume of Anthems and Odes.

His Majesty The King.

Cantata, 'The Yorkshire Feast Song.' 1689. Full score.

Dr. W. H. Cummings.

Composed for the annual gathering of natives of the County of York.

See facsimile on the opposite page.

Opera, 'The Fairy Queen.' Full score.

The Royal Academy of Music.

Purcell's 'Fairy Queen' was produced at Dorset Gardens Theatre in 1692, and revived in 1693. This score, evidently the one used at the theatre in 1693, contains many pages in the handwriting of the composer.

Volume of Manuscript Music, songs and other vocal pieces, chiefly by Purcell.

Mr. T. L. Southgate.

Part of the contents of this volume appear to be in the handwriting of Purcell.

The songs were written for various plays: 'Epsom Wells,' 'The Rich Rival,' 'The Thralldom,' 'The Double Dealer,' 'The Fool's Preferment,' 'The Massacre in Paris,' 'Tyrannical Love,' 'The Married Beau,' 'Oroonoko,' and 'The Masque of Dr. Faustus.' In some instances the names of the singers are given. In 1720 the book belonged to John Gilbert, of Christ's College, Cambridge, and it bears the statement that at one time it was in the possession of 'the famous Dr. Penn.'

Te Deum and Jubilate in D.

Sir Frederick Bridge.

This great work was composed expressly for the Festival of St. Cecilia's Day, 1694, and remained in use until it was superseded by Handel's Te Deum and Jubilate, which were written in 1713 for the Peace of Utrecht.

Violin Sonata in G minor.

Mr. T. W. Taphouse.

Contained in an oblong folio volume of 200 pages, in which are anthems, solos, canons, motets, &c., by Fiocco, Roseingrave, Gasparini, Geminiani, Lully, Edward Finch, and others. Formerly in the possession of James Bartleman: at the sale of his effects, February 22, 1822, it passed into the possession of George Pigott, of Dublin. Mr. Taphouse purchased the volume when sold by Messrs. Puttick & Simpson, February 21, 1889.

Symph. For 2 Trumpets. 2 violins Tenor 2/4

A handwritten musical score for a symphony. The score is written on six staves. The first three staves are for two trumpets, each labeled 'Trump.' and the last three staves are for two violins. The music is in G major (one sharp) and common time (C). The notation is in a cursive, handwritten style. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a bass clef and a key signature of one sharp. The music consists of various notes, rests, and accidentals, with some measures containing multiple notes beamed together. There are some markings like '65' in the sixth staff.

FACSIMILE (PART OF FOL. I) OF PURCELL'S 'THE YORKSHIRE FEAST SONG.'

Lent by Dr. W. H. Cummings.

REINECKE, CARL HEINRICH CARSTEN. 1824-

Song, 'Du liebliches Thal,' composed for Frau Antolka Hiller.

Mr. Watson Smith.

REISSIGER, KARL GOTTLIEB. 1798-1859.

Song. Composed for Frau Antolka Hiller. Dated Dresden, August 1, 1845.

Mr. Watson Smith.

RODE, JACQUES PIERRE JOSEPH. 1774-1830.

Sheet of music (about thirty bars) belonging to one of two quartets, 'Dédiés à Monsieur Cherubini par son ancien ami et admirateur, P. Rode.'

Miss E. A. Willmott.

Album-leaf. A Canon in D minor. Twenty-four bars. Dated 'Berlin, 15 Janvier, 1820.'

Mr. E. Heron Allen.

ROGERS, BENJAMIN. 1614-1698.

Score Book.

Christ Church, Oxford.

On an old piece of paper, inserted at the beginning of the volume, is written : 'Ben Rogers his Book, Aug: 18, 1673, and presented by Mr. John Playford, stationer in the Temple, London. This score book was done formerly by that rare Musition, Mr Orlando Gibbons—this book is of great value to a composer.'

In addition to Orlando Gibbons, the volume contains pieces by Pompeo Nenna, Claudio Monteverde, Principe de Venosa, Petri Filippi, Giovanni Lorenzo Missino, and Tarquinio Merula. Here is also the setting of the Magdalen College Grace, 'Te Deum Patrem colimus,' still sung on the roof of the College Tower, on May Day, at sunrise. In the index to the volume this setting is thus referred to: 'In this bitt of Dr. Ben Rogers oune handewriting it may bee perceived that his conception was quick and readdy. This bitt was penn'd as quick as thought the lines ruled by hand and in haste—it is well worth the Notice of a Musition.'

ROLLA, ALESSANDRO. 1757-1837.

Sonata for viola with violin accompaniment. Dated 'Brivio, 4 Luglio, 1824.'

Mr. A. F. Hill.

SAINT-SAËNS, CHARLES CAMILLE. 1835-

Song, 'The voice of the Cedar Tree.'

Lady Cusins.

SCARLATTI, ALESSANDRO. 1658 or 1659-1725.

Cantata à 2, soprano and bass, 'Dorindo e Fileno.'

Mr. A. F. Hill.

On the last folio is written 'Anastasia Robinson,' the celebrated vocalist who, between the years 1715 and 1723, sang in various operas of Handel, and who appeared as 'Echo' in Domenico Scarlatti's 'Narcisso' in 1720.

SCARLATTI, ALESSANDRO.

Toccate per Cembalo, Per bene principiare a sonare, et al nobile portamento delle Mani Si auerte al Discepolo studioso di ponere le dita in quelli segni che li vengono accennate dalle Mani del Signor Cavaliere Alessandro Scarlatti Primo Maestro della Real Cappella di Napoli.

Mr. H. M. Higgs.

Reference is made to this valuable collection of harpsichord music by Mr. Edward J. Dent, in his important volume 'Alessandro Scarlatti: His Life and Works,' 1905.

Songs. Evidently in a copyist's hand.

Miss E. A. Willmott.

SCHUBERT, FRANZ PETER. 1797-1828.

Sketch, apparently of the last movement of the Tragic Symphony.

Miss E. A. Willmott.

The sketch is endorsed 'Manuscript meines Bruders Franz Ferd. Schubert, Professor u. Kapellmeister.' On the reverse is part of a vocal composition.

Song, 'Blondel zu Maria.' Dated September, 1818. *Miss E. A. Willmott.*

In a different key from the one from which it is copied.

Song, 'Das Lied im Grünen.' Dated June, 1827. *Miss E. A. Willmott.*

Song, 'Memnon.' Printed copy, with several corrections in the composer's own hand and his signature on the back of the cover.

Mr. W. Westley Manning.

Song, 'Antigone.' Printed copy, with corrections in Schubert's handwriting.

Mr. W. Westley Manning.

SCHUMANN, CLARA JOSEPHINE. 1819-1896.

Beginning of a Scherzo for Pianoforte with inscription to her pupil, Otto Goldschmidt. Dated 1845. *Mr. Otto Goldschmidt.*

Song composed to words of Geibel. Dated London, July, 1845, and inscribed 'Madame Antolka Hiller, zu freundlichen Erinnern von Clara Schumann.'

Mr. Watson Smith.

SCHUMANN, ROBERT ALEXANDER. 1810-1856.

Quintet for pianoforte and strings, in E flat (Op. 44). *Miss Eugenie Schumann.*

Fragment. Signed by the composer.

Sir George Donaldson.

SCOTCH TUNES, &c.

Madame Costa.

SERVAIS, ADRIEN FRANÇOIS. 1807-1866.

'Fantasie pour le violoncelle, avec accompagnement de deux violons, alto, violoncelle et contrebasse ou piano, sur des melodies de la Muette de Portici de M. Auber.' Dedicated to Mr. Jules Gallay. Unpublished.

Mr. A. F. Hill.

SIVORI, ERNESTO CAMILLO. 1815-1894.

Capriccio for Violin. With dedication to Madame Hiller. Dated August 6, 1842.

Mr. Watson Smith.

SMART, SIR GEORGE THOMAS. 1776-1867.

'God save the King.'

Dr. W. H. Cummings.

Sir George Smart's transcription of the Ayre by Dr. John Bull, which has been thought to be the original of our National Anthem.

SPOHR, LOUIS. 1784-1859.

Two pieces for orchestra, Adagio molto and Allegro vivace, in F minor and F major, without date or title. Full score.

The Philharmonic Society.

Song. Dated Cassel, November, 1857.

Mr. W. T. Freemantle.

Canon, seven bars. Dated Cassel, December 15, 1850.

Mr. W. T. Freemantle.

This Canon, two bars, is a play upon his own name. Dated Brunswick, September 29, 1844. See Spohr's Selbstbiographie, vol. i., p. 208, and 3rd facsimile between pp. 216-17.

Excerpt from Violin Studies.

Lady Cusins.

STAINER, SIR JOHN. 1840-1901.

'The Crucifixion.'

Lady Stainer.

'The Crucifixion' was first sung at Marylebone Parish Church, February 24, 1887, and conducted by the composer.

Two Hymn Tunes. 'Gentle Shepherd, Thou hast still'd,' and 'Rejoice, ye pure in heart.'

Mr. H. King.

STANFORD, SIR CHARLES VILLIERS. 1852- .

Choral Ballad, 'The Revenge.' Full score.

Sir Charles Stanford.

Produced at the Leeds Musical Festival, October 14, 1886.

SULLIVAN, SIR ARTHUR SEYMOUR (1842-1900).

Opera, 'The Mikado.' Produced at the Savoy Theatre, 1885. Full score.

The Royal Academy of Music.

Opera, 'Ivanhoe.' Produced at the English Opera House, 1891. Full score.

Mr. Herbert Sullivan.

Cantata, 'The Golden Legend.' Produced at the Leeds Musical Festival, 1886. Full score.

The Royal College of Music.

Te Deum. Dated August, 1900.

Sir George Martin.

First sung in St. Paul's Cathedral on Sunday, June 8, 1902, when the King and Queen and other members of the Royal Family attended the Thanksgiving Service after the South African War. The melody of the hymn-tune 'St. Gertrude' ('Onward, Christian soldiers') is introduced into the work.

Overture, 'Di Ballo.' Produced at the Birmingham Musical Festival, 1870.

Full score.

Mr. Herbert Sullivan.

Concerto in D, for Violoncello. Dated November 20, 1866. Full score.

Mr. Herbert Sullivan.

Composed for, and dedicated to, Alfredo Piatti, by whom it was performed at the Crystal Palace Saturday Concert of November 26, 1866.

'Idyll' for Violoncello. Dated July 31, 1865.

Mr. A. F. Hill.

Composed for, and dedicated to, his friend, Colonel P. Paget, Farnham.

Song, 'The Lost Chord.' Dated January 13, 1877.

Mrs. Ronalds.

Song, 'The Absent-minded Beggar.' Arranged as a March for the pianoforte.

Messrs. Enoch & Sons.

TAVERNER, JOHN. *f.* 1530.

16th century Part-book containing Masses, etc., composed by John Taverner, Hugh Aston and others.

Christ Church, Oxford.

It was from these part-books that Dr. Burney transcribed Taverner's antiphon 'Dum transisset Sabbatum,' printed in his 'History of Music,' vol. ii., p. 557.

THALBERG, SIGISMOND. 1812-1871.

Song, 'La Partenza.' Signed 'Souvenir d'un turc,' with pen-and-ink caricature of himself, and under it 'S. Thalberg, Frankfurt, October 21, 1842.'

Mr. Watson Smith.

Fragment signed by Thalberg. Dated Yarmouth, November 15, 1839.

The Lady Althorp.

TUNES FOR THE TREBLE VIOLIN AND HAUTOBOY.

Collected by I. S. for his own use. 'Begun in the year of our Lord, 1695.'

Mr. Herbert Thompson.

VERDI, GIUSEPPE. 1813-1901.

Eight bars of music for voice or violin and piano. Dated 'Busseto,

December 8, 1837, G. Verdi.'

Miss E. A. Willmott.

VIEUXTEMPS, HENRI. 1820-1881.

Caprice for Violin. Dated June 3, 1883.

Mr. A. Schloesser.

Air Varié. With dedication to Dominik Artaria, 1837.

Messrs. Artaria & Co.

Album-leaf. A line of music, with signature. Dated September 16, 1864.

Mr. E. Heron Allen.

VIRGINAL MUSIC. Benjamin Cosyn's Virginal Book. 17th century.

His Majesty The King.

This fine folio volume is preserved at Buckingham Palace. The binding is of English workmanship, and contemporary with the MS. The letters 'B. C.' are stamped both on the front and the back. An index at the beginning is divided into Tables of Lessons respectively 'made and sett forth by Ben Cos,' 'Mr. Docter Bull,' 'Mr. Or. Gibbons,' 'Tallis and Byrd.' There is also the following: 'A Table of all these lessons generally contained in this Booke are in Nomber: 96. By me Benjamin Cosyn Right owner of this Booke.' The 96 numbers consist of virginal pieces, 6 services for the 'Kings Royall Chappell,' and a Catch of 9 parts in one, 'Let us goe pray for John Cook's soul, for he was a very very honest man. An arrant knave.'

VIRGINAL MUSIC. 'Will Forster's Virginal Book.' 17th century.

His Majesty The King.

This volume, also preserved at Buckingham Palace, consists of 238 folios ruled in six-line staves. The book, which probably belonged to Sir John Hawkins, is bound in half-red morocco and paper boards. The 'Table of the lessons' is signed '31 January, 1624, Will. Forster.'

VIRGINAL MUSIC. 'My Ladye Nevells Booke.' 16th century.

The Marquess of Abergavenny.

This collection of Virginal Music is contained in an oblong folio volume, beautifully bound in morocco, enriched with gold, green, and red, and lined with blue watered silk. It contains compositions by William Byrd (1591). Hawkins states that the book was given by Byrd to his scholar,

VIRGINAL MUSIC.

Lady Nevill, but there is no evidence in support of this assertion. Inside the volume is the following note :—

‘This Book was presented to Queene Elizabeth by my Lord Edward Abergeuennye caled the Deafe. the queene ordered one s^r or Mr. North one of her servants, to keepe it, who left it his son who gaue it Mr. Haughton Atturny of Clifford’s Inn, and he last somer 1668 gaue it to me. this Mr. North as I remember Mr. haughton saide, was uncle to the last Ld Abergeuenny.’

WAGNER, WILHELM RICHARD. 1813-1883.

Overture, ‘Polonia.’ First Violin Part. *Mr. A. Morten.*

On the title-page is a statement, signed ‘M. Furstenau,’ to the effect that all the six pages are in the handwriting of the composer.

‘Tristan.’ Sketch of the Prelude. Dated Paris, June, 1860.

Mr. A. Schloesser.

‘Ring des Nibelungen.’ Trumpet calls between the acts. *Mr. Plunket Greene.*

WEBER, CARL MARIA VON. 1786-1826.

Fanfare for twenty trumpets. Performed October 15, 1806. Score.

Dr. W. H. Cummings.

WESLEY, SAMUEL. 1766-1837.

Anthem: ‘Death’s Final Conquest,’ 1799.

Mr. J. Edward Street.

Chants. Dated April 2, 1800.

Mr. T. W. Taphouse.

Glee: ‘The Rights of Man,’ 1800.

Mr. J. Edward Street.

Letters and Documents.

Daß von Ihr. Königl. Majest. in Kollen
und Fürstbisch. Buchh. zu Tausen 'Koll.'
bestallten Erzbischof- und Erantl- Raths Linus,
von Herrn Christian Heinrich Herrici von
Quasimodogeniti 1742. bis dahin 1743:
laut der Fürstbisch. Raths. Verordnung de
anno 1646. d. 9. Novembr. von Dreij
Kas, unter a' 40 gl., und also zusammen 5 fl., sage

Künigl. Thaler

an Dürpacher Münz-Vorsey richtig ausgezogen
habe; solch Datum Firmit und quittire ich
über demselben. Semine Quasimodogeniti
1743 zu Leipzig.

Joh. Sebast. Bach.

H. Deyling
Johann Andreas Bach.

FACSIMILE OF A DOCUMENT IN THE HANDWRITING OF JOHN SEBASTIAN BACH.

Lent by the Lady Althorp.

Letters and Documents.

ALARD, DELPHIN. 1815-1888.

M. Schimon. Paris, December 23, 1841.

Mr. E. Heron Allen.

Alard was the author of 'L'école du violon' and the teacher of Pablo Sarasate. Adolf Schimon (1820-1887) composed the operas 'Stradella' and 'List um List.'

ARNE, DR. THOMAS AUGUSTINE. 1710-1778.

Mr. Smith. Jan. y^e 2nd.

Dr. W. H. Cummings.

Letter in a concert programme-book. 1768.

ARTÔT-PADILLA, MARGUÉRITE JOSEPHINE DÉSIRÉE MONTAGNEY. 1835- .

Ferdinand Hiller. Letter card. Undated.

Mr. Watson Smith.

BACH, JOHANN SEBASTIAN. 1685-1750.

Leipzig, January, 1743.

The Lady Althorp.

Document acknowledging the receipt of five thalers.

See facsimile on the opposite page.

Receipt for 1 thaler, 8 sgr., for the loan of a clavier to the Count of Würben, dated November 5, 1747.

Dr. Darmstaedler.

See Spitta's 'Johann Sebastian Bach' (English edition, vol. iii., p. 236, *note*), for a second receipt for the same amount and from the Count, dated December 5, 1747.

BAILLOT, PIERRE MARIE FRANÇOIS DE SALES. 1771-1842.

F. W. Pixis. Paris, August 27, 1824.

Mr. E. Heron Allen.

Pixis was a violinist and teacher at Prague, where he died, October 20, 1842.

BALFE, MICHAEL WILLIAM. 1808-1870.

G. Watts, Secretary of the Philharmonic Society. 1837. *Sir George Donaldson.*

Balfe says that he is unable to send the score of his 'Joan of Arc.'

Paris, February 24, 1870.

Miss E. A. Willmott.

The letter begins: 'My dear friends,—Only a word to tell you that the Emperor Napoleon has been pleased to confer upon me the Cross and title of Chevalier de la Légion d'honneur. I am very happy at this, for it is in consideration of the genuine success of "La Bohémienne." Let no man say that the "girls" are of no good to me!'

BARTHOLOMEW, WILLIAM. 1793-1867.

English version of the oratorio 'Elijah,' with additions, in pencil, by Mendelssohn. *Mr. F. G. Edwards.*

See p. 322 for a letter from Mendelssohn to Bartholomew.

BAZZINI, ANTONIO. 1818-1897.

Letter and music, dated October 2nd, 1880.

Mr. A. Schloesser.

BEETHOVEN, LUDWIG VAN. 1770-1827.

Prince Rasumowsky.

Lady Cusins.

Beethoven informs the Prince that he is sending a second Quartet, and trusts that it will please him as much as did the first. He hopes to finish the third shortly. Begs His Highness to kindly send him his honorarium through Messrs. Joseph Henickstein & Co., as he has a great many expenses. The first of the three Quartets (Op. 59) dedicated to the Prince was commenced on May 26, 1806, and all three were performed on February 27, 1807. The above letter was therefore written between these two dates. There is no letter from Beethoven to the Prince, either in Nohl's 'Briefe Beethovens' or in his 'Neue Briefe Beethovens.' Joseph Henickstein was the chief of a Viennese bank, to whom Beethoven makes more than one reference in his letters.

Herr von Varenna. Graz, April 6, 1813.

Mrs. Courtauld.

Beethoven recommends Herr Bötzel and his sister, both of them talented musicians.

Count Moritz Lichnowsky. Baden, September 21, 1814. *Sir George Donaldson.*

Beethoven informs his friend and patron that he has dedicated to him the Sonata which will be published shortly, *i.e.*, the Pianoforte Sonata in E minor (Op. 90). See Nohl's 'Beethoven's Briefe,' No. 115.

Louis Schlösser. May 6, 1823.

Mr. A. Schloesser.

Herr Louis Schlösser studied under Seyfried and Salieri at Vienna, and afterwards became Court Capellmeister at Darmstadt. He was in Vienna in 1823 and, as he was going to Paris, Beethoven seems to have enclosed in above letter one to Cherubini introducing Schlösser.

Schott Söhne. Mayence. Headed 'Wien, Martii, 1825.' Received by Messrs. Schott on April 1, 1825.

The Lady Althorp.

In this characteristic letter Beethoven supplies the opus numbers (123 to 127) of his Mass in D, the overture 'Die Weihe des Hauses,' the Choral Symphony, the six Bagatelles for pianoforte, and the String quartet in B flat. He adds: 'The tempos by metronome next time.'

BEETHOVEN, LUDWIG VAN.

Mine is ill; the watchmaker must regulate and strengthen his [the metronome's] neck. The Symphony, as you know, must not be published before the end of July. The Quartet, which is ready, I should very much like you also not to publish for a short time. They think very highly of the Quartet. It should be the greatest and finest *ut dicunt* which I have written; the best virtuosi here are anxious to play it.

That is all for to-day.

Is it not possible to invent some means of multiplying by oneself in stereotype-printing the music one has written, so as to be able to do away with these scourges of copyists? Soon more. With love and esteem,
yours,
BEETHOVEN.'

Bolderini. (A Partner in the firm of Artaria & Co.) *Messrs. Artaria & Co.*
Oktober, 1820.

Sehr bester Falstaff!

Ich ersuche höflichst mir ein Exemplar von jedem der 2 Werke für Klavier und Flöte mit Variationen zu schicken.—Die Quittung anbelangend, so werden Sie selbe morgen erhalten, und bitte desshalb um die gehörige Beförderung. Hrn. Artaria lasse ich mich empfehlen, und zugleich für sein gütiges Zustandekommen in Ansehung des Vorschusses bedanken, indem ich schon meine auswärtigen Gelder erhalten habe, und daher jetzt nichts bedarf.—Lebt wohl Ritter Falstaff, seyd nicht zu liederlich, lest das Evangelium und bekehrt euch.—Wir sind übrigens euch bestens zugethan.

BEETHOVEN.

An Ritter John Falstaff abzugeben bei Hrn. Artaria u. Comp.

Haslinger, Tobias.
Undated.

Mr. J. A. Fuller Maitland.

Holz, Carl. 1825-6?
Undated.

Mrs. Courtauld.

Beethoven says he is in the greatest want of money, but promises, if possible, to send 100 florins. There is a reference to Castelli, and also in a letter (published) of August 24, 1825. In another published letter, apparently a little later, Beethoven says: 'I shall soon have no money.' Hence the dates suggested above.

Ignaz Moscheles.

Mr. Felix Moscheles.

Letters from February 22, 1827, to March 18, 1827.

These letters, in the handwriting of Schindler, were not dictated by Beethoven, but partly written in his name. The letter of March 18, written only nine days before the composer's death, is signed by him.

BEETHOVEN, LUDWIG VAN.

Agreement, dated May, 1795, with Beethoven's signature and seal, for the publication of his three Trios (Op. 1) for pianoforte, violin and violoncello. *Messrs. Artaria & Co.*

Official receipt for salary, with certificate and stamp. *Mr. A. Morten.*
From A. W. Thayer's collection.

Address, 'Kothgasse, No. 60 First floor, the door on the left.'
Mr. Adolph Schloesser.

BENDA, CARL HERMANN HEINRICH. 1748-1836.

Son of Franz Benda, and teacher of the violin to William III. of Prussia.
Mr. E. Heron Allen.

Document (under seal), dated Berlin, June 14, 1807, for the sale of a violin, by Antonino and Hieronymus Amati, dated Cremona, 1769, the favourite instrument of his father, Franz Benda.

BENEDICT, SIR JULIUS. 1804-1885.

C. P. Smith, Secretary of the Guildhall School of Music, September 19, 1884.
Mr. H. Saxe Wyndham.

BENNETT, SIR WILLIAM STERNDALE. 1816-1875.

C. Lonsdale. Fitzroy Sq., November 8, 1849. *Mr. A. F. Hill.*

This letter, marked private, refers to needed aid towards the formation of a library for the Bach Society, founded in 1849 and dissolved in 1870.

BÉRIOT, CHARLES AUGUSTE DE. 1802-1870.

Louis Viardot. February 24, 1832. *Mr. E. Heron Allen.*

Charles De Beriot and Louis Viardot married respectively Marie and Pauline Garcia. Marie's first husband was Malibran, under whose name she is always known.

BERLIOZ, HECTOR. 1803-1869.

Lenormand. *Sir George Donaldson.*

This letter refers to a composition of his to be performed at the 'Concert Spirituel,' but only if Kreutzer sends a favourable reply.

Louis Schloesser. Paris, April 29, 1853. *Mr. A. Schloesser.*

Ferdinand David. *Mr. J. Ludwig.*

About his second 'Oratoire, L'arrivée à Saïs.'

BERLIOZ, HECTOR.

Henry Littleton (Novello & Co). Paris, 4 Rue de Calais, 6 Septembre, 1858.

Mr. W. T. Freemantle.

One of several letters relating to the English translation and publication of his 'Grand Traité de l'Instrumentation et d'Orchestration.'

BEST, WILLIAM THOMAS. 1826-1897.

Mr. Thomas Casson.

The Positive Organ Company.

Condemning monster organs.

BISHOP, SIR HENRY ROWLEY. 1768-1855.

The Secretary of the Philharmonic Society. December, 1815. *The Lady Althorp.*

Bishop expresses his willingness to compose an Elegy on the death of their brother member Salomon, if the Directors of the Philharmonic will give their assurance that the work, when completed, will be performed. The Elegy, if composed, was not performed by the Philharmonic Society.

Mr. Anderson. May 18, 1849.

Lady Cusins.

Bishop suggests Catherine Hayes for the next [State] concert, if the vocalists are not already engaged.

BOCCHERINI, LUIGI. 1743-1805.

Dr. C. E. Andreoli. Avenas, September 22, 1780.

Messrs. Artaria & Co.

Boccherini offers four great Quintets and four small Quartets, and adds: 'Distinguo le opere in piccoli e grandi, perche le grandi costano di quattro pezzi cada Quintetto, e le piccole di due, e non più.'

BOIELDIEU, FRANÇOIS ADRIEN. 1775-1834.

Madame Récamiér. January 8, 1829.

Sir George Donaldson.

Boieldieu feels unable to compose choruses as desired by Mons. de Chateaubriand.

BOITO, ARRIGO. 1842- .

'Messieurs Novello, Ewer.' Nice, August 18.

Mr. A. H. Littleton.

Concerning a proposal that Boito should compose a sacred work.

BRAHAM, JOHN. 1774?-1856.

Mr. Anderson. April 14, 1855.

Lady Cusins.

BRAHMS, JOHANNES. 1833-1897.

J. Wasielewsky. Undated.

Mr. J. Ludwig.

This letter refers to Brahms's playing at one of the Bonn Subscription Concerts. After accepting with pleasure Wasielewsky's invitation, Brahms asks him whether he will not buy the parts of the concerto he (Brahms) is going to play, and advises him to look at the piece in order to ascertain whether it is worth performing again before he makes the investment.

Ferdinand Hiller.

Mr. Watson Smith.

Letter and Post Card.

Louis Brassin.

Mr. Watson Smith.

Letter-card. July 26.

BRUCH, MAX. 1838- .

J. Ludwig. June 23, 1893.

Mr. J. Ludwig.

Max Bruch regrets that owing to fatigue and the heat of the weather he is unable to attend the musical evening at the German Athenæum.

BÜLOW, HANS GUIDO VON. 1830-1894.

Berlin. February 21, 1857.

Mr. J. Ludwig.

Agnes Zimmermann. April, 1875.

Miss Agnes Zimmermann.

BULL, OLE BORNEMAN. 1810-1880.

Professor Motzfeldt. December 15, 1841.

Mr. E. Heron Allen.

Professor Motzfeldt was Ole Bull's cousin.

CHERUBINI, MARIA LUIGI CARLO ZENOBIO SALVATORE. 1760-1842.

L. Schlösser. Paris, August 27, 1825.

Mr. A. Schloesser.

This letter concerns the publication in full score of Cherubini's second Mass. L. Schlösser, capellmeister at Darmstadt, was instrumental in obtaining the Grand Duke's subscription for two copies.

Le Vicomte de Larochefoucauld. December 2, 1829.

Sir George Donaldson.

Information concerning a professor of the Conservatoire.

CHOPIN, FRANÇOIS FRÉDÉRIC. 1810-1849.

Clotilde de Caramon. November 15, 1843.

Mr. W. Westley Manning.

Chopin refers to his fourth Scherzo.

Moritz Adolf Schlesinger. Undated.

Mr. W. Westley Manning.

Chopin asks for Kastner's 'Treatise on Instrumentation' and Cherubini's 'Counterpoint.'

CLEMENTI, MUZIO. 1752-1832.

Messrs. Artaria & Co. London, December 21, 1798. *Messrs. Artaria & Co.*

Chopin states that he is associated with Longman, Hyde and others, and that he would like to enter into correspondence 'per vantaggio reciproco di due parti.'

CRAMER, JOHANN BAPTIST. 1771-1855.

George Hogarth. February 18, 1853.

Lady Cusins.

Cramer regrets that he must resign his membership of the Philharmonic Society, on account of his health.

George Hogarth, composer, musical critic, and secretary of the Philharmonic Society, was the father-in-law of Charles Dickens.

CROFT, WILLIAM. See under Westminster.

CROTCH, WILLIAM. 1775-1847.

William Ayrton. January 28, 1813.

The Lady Althorp.

Crotch thanks Ayrton for 'nomination' (probably for the membership of the Philharmonic Society, then just started). 'I find, however, that I should be a mere nominal member unable to attend, which I am sure you would not wish.'

January 16, 1829.

Miss E. A. Willmott.

My dear Friend,—Pray tell me whether you think this reading would be a means of getting rid of the objections to 'Non Nobis' which you pointed out to me many years ago?

Yours ever truly,

WM. CROTCH.

Commentary on the Psalms of David. 'Finished, Sunday, August 2, 1829.'

Mr. J. S. Bumpus.

CUVILLON, JEAN BAPTISTE PHILÉMON DE. 1809-1900.

Sir George Donaldson.

This letter refers to a young Italian violinist, six years of age, 'who already plays in an astonishing manner.' Cuvillon, who was a distinguished violinist, hopes that De Beriot will take the boy as pupil.

DELIBES, CLÉMENT PHILIBERT LÉO. 1836-1891.

Director of the Gymnase, Paris.

Sir George Donaldson.

In this letter Delibes asks for a box.

DIBDIN, CHARLES. 1745-1814.

E. W. Brayley. June 14, 1827.

Miss E. A. Willmott.

DOLBY, CHARLOTTE HELEN. 1821-1885.

W. G. Cusins. 1856.

Lady Cusins.

ELGAR, SIR EDWARD WILLIAM. 1857- .

The original libretto of 'The Apostles,' as used by Sir Edward Elgar in composing the work, which was produced at the Birmingham Musical Festival, October 3, 1900.

The Earl Howe, G.C.V.O.

DUPORT, JEAN LOUIS. 1749-1819.

L. v. Beethoven. Potsdam, September 16, 1798.

Mr. E. Heron Allen.

Duport acknowledges dedication to him of the two Sonatas for pianoforte and violoncello (Op. 5, Nos. 1 and 2), and expresses the wish to play them with the composer. Beethoven probably expressed his intention to dedicate these compositions to Duport, but when they were published they were dedicated to Friedrich Wilhelm II., King of Prussia.

Duport's elder brother, Jean Pierre Duport, was also a violoncellist of note, and both were members of the royal band at Berlin. From the terms of the above letter, it would seem that when Beethoven visited Berlin in 1796 he played the Sonatas with Jean Pierre, and not, as is supposed, with Jean Louis Duport.

DVOŘÁK, ANTONIN. 1841-1904.

Alfred Littleton. October, 1884.

Mr. A. H. Littleton.

Dvořák speaks of himself as a man 'whose heart sticks to all what is Englisch.' At the back of the letter is a movement from 'The Wedding Gown' ('The Spectre's Bride').

ELLA, JOHN. 1802-1888.

J. S. Shedlock. March 22, 1880.

Mr. J. S. Shedlock.

John Ella founded the Musical Union in 1845.

ELVEY, SIR GEORGE JOB. 1816-1893.

A. H. D. Prendergast. February 29, 1884.

Mr. H. Saxe Wyndham.

ERNST, HEINRICH WILHELM. 1814-1865.

Ferdinand David. March 16, 1849.

Mr. J. Ludwig.

FÉTIS, FRANÇOIS JOSEPH. 1784-1871.

Mr. Anderson, July 10, 1846.

Lady Cusins.

Fétis asks for some books on music.

Mr. Anderson. January 25, 1860.

Lady Cusins.

Fétis recommends Mr. Payne for the post of second trumpet-player in the Queen's Band.

FIELD, JOHN. 1782-1837.

Mr. Anderson. June 26, 1846.

Lady Cusins.

Field asks for a ticket of admittance to a Philharmonic Concert.

GIBBONS, ORLANDO. See under Westminster.

GLUCK, CHRISTOPH WILLIBALD, RITTER VON. 1714-1787.

Document (signed).

Dr. Darmstädler.

Letter of safe conduct (October 8, 1785) for Louis, Marquis of Noailles, drawn up by la Quinte and signed 'Christophe Gluck.'

GOUNOD, CHARLES FRANÇOIS. 1818-1893.

W. G. Cusins.

Lady Cusins.

Two letters.

In the first letter Gounod introduces Mlle. Clothilde Kleeberg, 'une pianiste de beaucoup de talent.' In the second, dated June 9, 1871, he requests Cusins to send *Lisiblement*, the name of the writer of the letter sent to him from Buckingham Palace, together with a *tabatière* from the Queen.

Madame Trebelli.

Mr. B. W. Horner.

W. G. Cusins.

Lady Cusins.

Gounod announces the completion of his setting of Tennyson's 'Ring out, wild bells.'

W. G. Cusins.

Lady Cusins.

Announcing the dedication of 'The Redemption' to Queen Victoria.

GRIEG, EDVARD HAGERUP (1843-1907).

W. G. Cusins. January, 1880.

Lady Cusins.

Grieg encloses a letter from Joachim, and expresses a desire to play his own Pianoforte Concerto at a Philharmonic concert. (See Joachim, p. 319.)

GRISI, GIULIA (1811-1869).

Mr. Anderson. May 24, 1864.

Lady Cusins.

Grisi introduces the violinist, Romeo Accusi, and his wife, an excellent pianist, 'great friends of our *immortal* Rossini.'

HALÉVY, JACQUES FRANÇOIS FROMENTAL ÉLIE. 1799-1862.

M. Lefeuillade.

Sir George Donaldson.

HANDEL, GEORGE FREDERICK. 1685-1759.

Charles Jennens.

The Earl Howe, G.C.V.O.

Eight letters dated—

London, July	25, 1735.	London, July	19, 1744.
Dublin, December	29, 1741.	„ August	21, 1744.
„ September	9, 1742.	„ October	2, 1744.
„ June	9, 1744.	„ September	30, 1749.

The letter of December 29, 1741, is reproduced for the first time in facsimile (see pp. 315-317) by special and kind permission of Lord Howe, a descendant of Charles Jennens.

It was written by Handel about five weeks after his arrival in Dublin, and previous to the production of the 'Messiah,' which took place at the Musick Hall, Fishamble Street, Dublin, on April 13, 1742. Charles Jennens, of Gopsall Hall, Leicestershire, compiled the text of Handel's great oratorio, and was a generous friend of the composer. The opera which made Handel 'very merry all along my journey' was 'Alessandro in Persia,' a pasticcio compiled by Galuppi and performed on October 31, 1741; Galuppi was the composer of 'the second Opera, call'd Penelope,' to which reference is also made in this boldly-written and interesting letter.

Mons. Coleman, British Envoy Extraordinary at the Court of Tuscany, Florence.

June 30, 1730.

Dr. Darmstädler.

This letter, in French, refers to singers from the King's Theatre.

Will. Complete text, and the four codicils.

Dr. W. H. Cummings.

The will is entirely in the autograph of Handel. The first, second, and fourth codicils are in the handwriting of John Christopher Smith, the elder, and the third codicil is probably in the handwriting of his son, John Christopher Smith, Junr.

Inventory of household goods.

Dr. W. H. Cummings.

S^r

Dublin Decem^r 29. 1741.

It was with the greatest Pleasure I saw the Continuation of Your Kindness by the Lines You was pleased to send me, in order to be prefix'd. to Your Oratorio Messiah, which I set to Musick before I left England. I am embolden'd, Sir, by the generous Concern You please to take in relation to my affairs, to give You an Account of the Success I have met here. The Nobility did me the Honour to make amongst themselves a Subscription for 6 Nights, which did fill a Room of 600 Persons, so that I needed not sell one single Ticket at the door, and without Vanity the Performance was received with a general Approbation. Sig^{ra} Avolio, which I brought with me from London pleases extraordinary, I have form'd an other Tenor Voice which gives great Satisfaction, the Basses and Counter Tenors are very good, and the rest of the Chorus Singers (by my Direction) do exceeding well, as for the Instruments

they are really excellent, M^r Dubourg being at the Head of them, and the Musick sounds delightfully in this charming Room, which puts me in such Spirits (and my Health being so good) that I exert my self on my Organ with more then usual success.

I opened with the Allegro, Persepolo, & Moderato, and assure you that the Words of the Moderato are vastly admired. The Audience being composed (besides the Flower of Ladies of Distinction and other People of the greatest Quality) of so many Bishops, Deans, Heads of the College, the most eminent People in the Law as the Chancellor, Auditor General, &c. all which are very much taken with the Poetry. So that I am desired to perform it again the next time. I cannot sufficiently express the kind treatment I receive here, but the Politeness of this generous Nation cannot be unknown to you, so I let you judge of the satisfaction I enjoy, passing my time with Honour, profit, and pleasure. They propose already to have some more Performances, when the 6 Nights of the Subscription are over, and My Lord Duc the Lord Lieutenant (who is always present with all his Family on those Nights) will easily

obtain a longer Permission for me by His Majesty, so that I
shall be obliged to make my stay here longer than I thought.
One request I must make to you, which is that you would insinuate
my most devoted Respects to My Lord and My Lady Shaftesbury,
You know how much Their Kind Protection is precious to me,
Sir Windham Knatchbull will find here my respectfull Compliments.
You will encrease my obligations if by occasion you will present
my humble service to some other Patrons and friends of mine.
I expect with Impatience the Favour of your News, concerning
your Health and welfare, of which I take a real share,
as for the News of your Operas, I need not trouble you
for all this Town is full of their ill success, by a number
of Letters from your quarters to the People of quality
here, and I can't help saying but that it furnishes great
Diversiion and laughter. The first Opera I heard my
self before I left London, and it made me very merry all
a long my journey, and of the second Opera, call'd Penelope, a
certain noble man writes very jocosly, il faut que j'écrive avec
Harlequin, notre Penelope n'est qu'une Callope.
but I think I have trespassed too much on your Patience.
I beg you to be persuaded of the sincere Veneration and Esteem with
which I have the Honour to be

Your
most obliged and most humble Servant
George Frideric Handel

HATTON, JOHN LIPTRÖT. 1809-1886.

Two letters, dated respectively '4, Palace Street, Pimlico, July 5, 1842' (addressed to Hobbs), and 'Napier House, Margate, 11th Feb., 1871.'

Miss E. A. Willmott.

HAUPTMANN, MORITZ. 1792-1868.

Dr. Oesterley. September 1, 1843.

Mr. J. Ludwig.

Hauptmann refers to a performance of the first part of Schumann's 'Faust' at the Gewandhaus, Leipzig. He considers the text by no means a suitable one to set to music, because it contains so much that is between the lines, and gives rise to so much thought; he found, however, as he expected from so gifted a man, much that was clever and beautiful in the music.

HAYDN, FRANZ JOSEPH. 1732-1809.

Messrs. Artaria & Co. Estoras, November 23, 1781.

Messrs. Artaria & Co.

A long and quaintly-expressed letter.

Contract with Messrs. Artaria & Co. June 13, 1790.

Messrs. Artaria & Co. October 6, 1800.

Messrs. Artaria & Co. August 17, 1805. Signed 'Dr. Haydn.'

Haydn sends twelve pieces, hoping that 'il vecchio Haydn avrà meritato un piccolo regalo.'

Polzelli. Eisenstadt, August 28, 1802.

Mr. J. Ludwig.

Haydn asks for the Fugue Quartets of Gallus which are on the clavier in his bedroom, or in a room opposite; also for his calendar (apparently in his house at Vienna).

Album-leaf, with autograph signature, March 25, 1806.

Messrs. Artaria & Co.

HELLER, STEPHEN. 1815-1888.

Ferdinand Hiller. 1876.

Mr. Watson Smith.

HENSELT, ADOLF VON. 1814-1889.

Ferdinand Hiller. Paris, 1876.

Mr. Watson Smith.

HILLER, FERDINAND. 1811-1885.

To his parents. Stuttgart, 1833. Written on music-paper. *Mr. Watson Smith.*

Mr. Anderson. May 13, 1852.

Lady Cusins.

Hiller requests the honour of having one of his compositions performed by the Philharmonic Society. The request was granted, as his symphony 'Im Freien' was given at the Society's concert in the same year, on June 28, under the composer's direction.

HORN, CHARLES EDWARD. 1786-1849.

Letter.

Miss E. A. Willmott.

HUMMEL, JOHANN NEPOMUK. 1778-1837.

Mr. and Mrs. Anderson. March 7, 1831.

Lady Cusins.

Hummel announces that he will arrive in London about the 20th of April.

He has not had 'the least time to compose on the Oratory.' The postscript to the letter reads: 'Mrs. Hummel and the little Charles sends you many compliments and kisses.'

JOACHIM, JOSEPH. 1831-1907.

J. Ludwig. Undated.

Mr. J. Ludwig.

In answer to a request that he should conduct an orchestral concert in London, in aid of the funds of the 'Beethoven Haus' in Bonn, Joachim regrets that the time is too short to make proper preparation for the same.

W. G. Cusins. Undated.

Lady Cusins.

Joachim introduces Edvard Grieg, and proposes that he should play at a Philharmonic concert. (See *supra*, Grieg, p. 313.) Grieg did not, however, appear at a concert of the Philharmonic Society until May 3, 1888.

KING'S PRIVATE BAND.

'The names of the Gent^{les} of his Mat^{ties}. Priuatt Musick who Are to Attend his Maj^{ties}. att Windsor paid out of the Excheqr.' Dated May 15, 1674.

The Royal Society of Musicians.

This list contains the names of the 'Four-and-twenty fiddlers' of King Charles the Second's band. It is in the handwriting of Thomas Purcell, whose name, bracketed with 'Mr. Humpreys' (Pelham Humphreys), heads the list, the amount placed against their joint names being £200.

KLINGEMANN, CARL. 1798-1862.

Master Arthur Seymour Sullivan. July 4, 1856.

Mr. Herbert Sullivan.

Carl Klingemann was the original honorary Secretary of the Mendelssohn Scholarship Committee. In this letter he informs Sullivan, then one of the Children of the Chapel Royal, of his election to the first scholarship.

KRAUSS, MARIE GABRIELLE. 1842-1906.

Madame Hiller. May, 1870.

Mr. Watson Smith.

LABLACHE, LUIGI. 1794-1858.

Mr. Anderson. June 22, 1842.

Lady Cusins.

Lablache expresses his willingness to obey Prince Albert's command, in spite of the fact that he is otherwise engaged.

LAFONT, CHARLES PHILIPPE. 1781-1839.

M. Duplantin, 'Administrateur en chef de l'Académie Royale de Musique.'

March 18, 1825.

Mr. E. Heron Allen.

Lafont—a pupil of Rode and a rival of Paganini—arranges to play at two concerts.

LIND-GOLDSCHMIDT, JENNY. 1820-1887.

Mrs. Cusins. July 16 and September 10.

Lady Cusins.

In the first letter the eminent singer expresses the pleasure it would have afforded her to meet Madame G., 'of whom I have heard from Germany, and who, I hope, has more genius and earnestness than the so-called great artists of our present day.'

LIPINSKI, KARL JOSEPH. 1790-1861.

C. F. Peters. August 16, 1830.

Mr. E. Heron Allen.

Concerning the publication of his Military Concerto.

LISZT, FRANZ. 1811-1886.

To a Friend. February 4, 1857.

Mr. J. Ludwig.

Concerning a concert at Leipzig.

W. G. Cusins. Weimar, August 7, 1879.

Lady Cusins.

Liszt sends his setting of Tennyson's 'Go, happy day,' and desires to see a proof.

Henry Littleton. Weimar, October 14, 1885.

Mr. A. H. Littleton.

Liszt announces his intention to visit London again 'after forty years.'

W. G. Cusins. 1886.

Lady Cusins.

The last letter written by Liszt before leaving England. The envelope is addressed by Walter Bache.

LORTZING, GUSTAV ALBERT. 1801-1851.

Ferdinand David. February 1, 1845.

Mr. J. Ludwig.

LULLY, JEAN BAPTISTE. 1633-1687.

Receipt for his services as Superintendent of the King's Chamber Music.

Dr. Darmstädter.

A similar receipt, dated 1675.

Mr. W. Westley Manning.

MACFARREN, SIR GEORGE ALEXANDER. 1813-1887.

Three letters : one addressed to Mr. F. Enoch, and one to Mr. Myles Foster.

Miss E. A. Willmott.

MALIBRAN, MARIA FELICITA (*née* Garcia). 1808-1836.

Mrs. Anderson. Sunday, May the 10th.

Lady Cusins.

A short note, written in English.

MARIO, CONTE DI CANDIA. 1810-1883.

Mr. Anderson. June 22, 1842.

Lady Cusins.

Mario says that he is ready to obey the royal command.

MARSCHNER, HEINRICH AUGUST. 1795-1861.

Ferdinand Hiller. Hanover, October 14, 1856.

Mr. Watson Smith.

MASSENET, JULES FRÉDÉRIC EMILE. 1842- .

Le Marquis de Saint Hilaire. August 15, 1878.

Sir George Donaldson.

W. G. Cusins. Paris, July 9, 1879.

Lady Cusins.

Massenet states that it will afford him great pleasure to set one of Tennyson's poems to music ; but he requests that the one Cusins will select may not have been already set by Balfe and made popular by Sims Reeves [*i.e.*, 'Come into the garden, Maud'].
[The letter is in English.]

MENDELSSOHN-BARTHOLDY, FELIX. 1809-1847.

N. Mori. Berlin, September 18, 1832.

The Lady Althorp.

Mendelssohn is too busy to write a Rondo as requested by Mori (a music-publisher in London). He adds : 'The songs of Schubert which you mentioned could not be had separately, & therefore I took the whole set of the "Winterreise," wherein you will find some other interesting compositions.' The letter is in English.

MENDELSSOHN-BARTHOLDY, FELIX.

Ferdinand David. February 6, 1837.

Mr. J. Ludwig.

Messrs. Artaria. April 9, 1844.

Messrs. Artaria & Co.

Mendelssohn expresses thanks for the Beethoven music kindly sent by Messrs. Artaria for performance by the Philharmonic Society (London). Beethoven's 'Leonore' Overture, No. 1, was given under Mendelssohn's direction at the Philharmonic Concert of May 13, 1844, for the first time in England.

Miss Annette Preusser. Berlin, February 11, 1844.

Mr. A. O'Leary.

Mendelssohn sends some figured and unfigured basses for Miss Preusser to work at. The letter contains an interesting reference to the setting out of the Schumanns for their Russian journey.

Mr. Anderson. Leipzig, March 11, 1846.

Lady Cusins.

Mendelssohn writes (in English) begging Mr. Anderson to thank His Royal Highness, Prince Albert, for 'the continued kindness he shows to me and my music.'

Mr. Anderson. Leipzig, May 8, 1846.

Lady Cusins.

Mendelssohn sends score and parts of 'Œdipus' for His Royal Highness, Prince Albert, 'who kindly wished to possess the music.'

William Bartholomew. July 3, 1846.

Mr. F. G. Edwards.

This long letter contains detailed instructions concerning the English text (made by Bartholomew) of the oratorio 'Elijah.' (See *supra*, William Bartholomew, p. 306.)

G. A. Macfarren. September 25, 1846.

Miss Agnes Zimmermann.

Mendelssohn writes concerning the performance of a Symphony and Overture by Macfarren at the Gewandhaus. Macfarren's 'Chevy Chase' Overture was performed at the Gewandhaus, under Mendelssohn's direction, on October 26, 1843.

Niels W. Gade. Leipzig, October 1, 1847.

Mr. W. T. Freemantle.

This letter introduces Herr Demunck, most probably François Demunck (1815-1854), the famous Belgian violoncellist.

MENDELSSOHN-BARTHOLDY, CÉCILE (*née* Jeanrenaud), wife of the composer.

Mr. Anderson. Leipzig, November 30, 1847. *Lady Cusins.*

In this letter, written shortly after her husband's death, Madame Mendelssohn thanks Mr. Anderson for communicating 'the command of Her Majesty and His Royal Highness Prince Albert,' as also to say 'how grateful I felt by your own and Mrs. Anderson's expression of sympathy.' The composer died November 4, 1847.

MEYERBEER, GIACOMO. 1791-1864.

Mr. Anderson. London, July 24, 1855. *Lady Cusins.*

Meyerbeer sends his 'obole' of ten guineas to the Royal Society of Musicians of Great Britain.

Four other letters. Lent by *The Lady Althorp* (1), *Sir George Donaldson* (2), and *Mr. H. Saxe Wyndham* (1).

MOLIQUE, WILHELM BERNHARD. 1802-1869.

To the Court Capellmeister. Stuttgart, December 4, 1840. *Mr. E. Heron Allen.*
Molique insists upon immunity from rehearsals of familiar operas.

Mr. Anderson. London, May 14, 1849. *Lady Cusins.*
On the above date Molique, a pupil of Spohr, made his first appearance at the Philharmonic Society.

MORI, NICOLAS. 1796 or 1797-1839.

Receipt for professional services as a violinist at the 'Concert of Ancient Music,' 1833. *Mr. E. Heron Allen.*

Mori was a pupil of Viotti, and leader of the Philharmonic Society's band.

MOSCHELES, IGNAZ. 1794-1870.

Ferdinand David. April 25, 1851. *Mr. J. Ludwig.*

Rev. John Capel Hanbury, a pupil of Moscheles. August 12, 1856.
Mr. H. Saxe Wyndham.

Moscheles gives full particulars of the cost of living, &c., which would be incurred by a student at the Leipzig Conservatorium of Music.

MOZART, LEOPOLD. 1719-1787.

Joh. Ant. Kolb. Salzburg, March 21, 1786.

Messrs. Artaria & Co.

Leopold Mozart refers to the difficulty of obtaining the score of a Haydn Mass once performed in the Metropolitan Church of Salzburg. One Joh. Baptist Kolb, said to have been a pupil of Haydn's, is mentioned in the dictionaries, but not a J. A. Kolb. Leopold Mozart, father of Wolfgang Mozart, was Capellmeister to the Archbishop of Salzburg.

MOZART, WOLFGANG AMADEUS. 1756-1791.

Nannerl Mozart. May 19, 1770.

Messrs. Artaria & Co.

In 1770 Mozart, with his father Leopold, paid a visit to Italy. While they were at Rome, during Holy Week, the boy wrote to his sister Nannerl to send him some new Haydn Menuets. On May 19 he writes to say that he will send back 'i Menuetti del Sig^r Heiden quando avrò più tempo.' He also states that the 12th Menuet does not please him.

Leopold Mozart. Vienna, 'ce 10 de feb., 1784.'

Messrs. Artaria & Co.

This letter commences 'Mon très cher Père,' and ends 'ever your most obedient children, W. and C. Mozart,' *i.e.*, himself and his wife Constance.

NOVELLO, CLARA ANASTASIA. 1818-1908.

W. G. Cusins.

Lady Cusins.

Three short notes dated respectively, August 24, 1854; March 11, 1855; May 22, 1855.

ONSLow, GEORGE. 1784-1853.

Messrs. Artaria & Co. Feb. 8, 1820.

Messrs. Artaria & Co.

Onslow offers some compositions for publication.

[Mr. Anderson.] Clermont-Ferrand, April 21, 1849.

Lady Cusins.

Onslow expresses his appreciation of the honour conferred upon him by H.R.H. Prince Albert, in allowing him to dedicate to him his Nonetto.

[Mr. Anderson.] Clermont-Ferrand, April 24, 1849.

Lady Cusins.

Onslow explains some slight alterations made in the Finale of his 'Nonetto.'

OUSELEY, REV. SIR FREDERICK ARTHUR GORE, BART. 1825-1889.

Mr. Watson Smith. May 17, 1887.

Mr. Watson Smith.

Rev. John Capel Hanbury. September 8, 1856.

Mr. H. Saxe Wyndham.

Ouseley writes concerning the organistship of St. Michael's College, Tenbury, founded by him. The Rev. J. C. Hanbury was the first organist of the College.

- PAËR, FERDINANDO. 1771-1839.
Paris, October 26, 1824. *The Lady Althorp.*
- PAGANINI, NICCOLO. 1784-1840.
Messrs. Artaria & Co. June 2, 1828. *Messrs. Artaria & Co.*
Paganini offers for a certain sum his 'Primi otto concerti.'
Paris, March 9, 1839. *Mr. J. Ludwig.*
- PLEYEL, IGNAZ JOSEF. 1757-1831.
Messrs. Artaria & Co. November 22, 1792. *Messrs. Artaria & Co.*
Pleyel offers for publication six new Sonatas and six Rondos Ecossais.
Messrs. Artaria & Co. August 19, 1800.
An agreement for the publication of his Op. 1.
- PONIATOWSKI, PRINCE JOSEPH MICHAEL XAVIER FRANCIS JOHN. 1816-1873.
Madame Hiller. *Mr. Watson Smith.*
- PURCELL, HENRY. See under Westminster.
- PURCELL, THOMAS. See King's Private Band, p. 319.
- RAFF, JOSEPH JOACHIM. 1822-1882.
W. G. Cusins. Frankfort, July 2, 1879. *Lady Cusins.*
Raff declines to set Tennyson's poem, 'A Voice by the Cedar Tree,' unless
no other composer can be found to do so.
W. G. Cusins. Frankfort, July 26, 1881. *Lady Cusins.*
Raff doubts whether, owing to pressure of work, he will be able to visit
London.
- RIES, FERDINAND. 1784-1838.
Letter. *The Lady Althorp.*
- ROMBERG, BERNHARD. 1742-1814.
Mr. Lidel. 1839 and 1840. *Mr. A. F. Hill.*
- ROSSINI, GIOACCHINO ANTONIO. 1792-1868.
Messrs. Artaria & Co. 1822. *Messrs. Artaria & Co.*
Señor Sentino. 1852. *Sir George Donaldson.*
This letter refers to an engraving, and an inquiry respecting a painting in
the Spedale at Palermo, 'Cavallo della Morte.'

ROSSINI, GIOACCHINO ANTONIO.

Signor Michael Costa. Paris, November 6, 1856. *The Royal College of Music.*

Rossini thanks Costa for the present of a stilton cheese, and compliments him on his success as an oratorio composer. The oratorio reference is doubtless to Costa's 'Eli,' produced at the Birmingham Musical Festival, August 29, 1855.

Signor Maestro Costa. Florence, April 17.

The Lady Althorp.

Rossini introduces Madame Maillard.

RUBINSTEIN, ANTON GREGOR. 1830-1894.

W. G. Cusins. Cheltenham, April 26, 1877.

Lady Cusins.

Rubinstein writes: 'I will be to the service of Her Majesty on the 7th of May, 3 o'clock, in Windsor Castle.'

W. G. Cusins. March 12, 1882.

Lady Cusins.

Rubinstein introduces Löwenberg, 'a very distinguished pianist.'

SABATIER, CAROLINE, *née* Ungher (or Unger). 1803-1877.

W. G. Cusins. March 4, 1869.

Lady Cusins.

Madame Sabatier requests Cusins to take her niece as a pupil for singing in the English language. As Caroline Ungher she sang the solo soprano part in the first performance of Beethoven's Choral symphony, on May 7, 1824, at the Kärnthnerthor Theatre, Vienna.

SAINT-SAËNS, CHARLES CAMILLE. 1835-

February 12, 1855 and September 29, 1884.

Lady Cusins.

SCHUBERT, FRANZ. 1797-1828.

August 24, 1818. Concerning a Requiem.

Miss Carola Geisler-Schubert.

SCHUMANN, CLARA JOSEPHINE. 1819-1896.

J. Wasielewsky. 1873.

Mr. J. Ludwig.

Madame Schumann asks for a few more word-books of the Bonn Musical Festival, containing the fine prologue written by Dr. Deiters.

Three short notes.

Lady Cusins.

SCHUMANN, ROBERT ALEXANDER. 1810-1856.

J. H. Härtel. May 17, 1849.

The Lady Althorp.

Schumann says that his 'Album of Songs for the Young' (Op. 79) is nearly completed, and hopes that a first edition will be brought out in October. He proposes that it should be illustrated, and mentions the names of artists who would contribute sketches.

Ferdinand David. Undated.

Mr. J. Ludwig.

Schumann learns from Bargiel that David will be absent from Leipzig in February. He regrets this, as he has been asked to go there to superintend the rehearsals of his opera. He adds: 'Fehlst du dabei, so fehlt der Matador,' the 'Matador' being a card of importance in the games of ombre and quadrille. The letter bears no date; but it must have been written towards the end of 1849 or the beginning of 1850. Schumann had been promised that his opera 'Genoveva' should be produced at the end of February, 1850, though it was not given until June 25 of that year.

J. J. H. Verhulst. Düsseldorf, March 9, 1851.

Mrs. Elischer-Verhulst.

In this letter Schumann states that his wife will add a few lines. The letter is published (R. Schumanns Briefe, Neue Folge, edited by J. G. Jansen, No. 383), but without the lines added by Clara Schumann.

J. J. H. Verhulst. Düsseldorf, May 6, 1853.

Mrs. Elischer-Verhulst.

Schumann tells Verhulst of a small room where he can lodge during the musical festival at Düsseldorf. This took place at Whitsuntide, when Schumann conducted his own Symphony in D minor.

Messrs. Robert Cocks & Co. August 3, 1853.

Mr. A. Schloesser.

SERVAIS, ADRIEN FRANÇOIS. 1807-1866.

September 20, 1852.

Mr. E. Heron Allen.

Servais introduces a young virtuoso, a pupil of De Beriot.

SIVORI, ERNESTO CAMILLO. 1815-1894.

Director of the *Le Ménestrel*.

Mr. E. Heron Allen.

An invitation to a concert in the Salle Herz, Paris, in February, 1843, of which Sivori gives the programme.

Adolphe Duchène. Boston, October 31, 1846.

Lady Cusins.

On the same sheet is a letter written by J. B. Sivori.

- SMART, SIR GEORGE THOMAS. 1776-1867. *Miss E. A. Willmott.*
 Mr. Hedgley. June 18, 1839.
 Messrs. Cramer & Co. August 31, 1849.
- SMITH, BERNARD ('Father'). See under Westminster.
- SPOHR, LOUIS. 1784-1859.
 Ambrosius Kühnel. Gotha, December 19, [180]8. *Mr. W. T. Freemantle.*
 Kühnel, in partnership with Hoffmeister, founded the 'Bureau de Musique' in 1800, now the well-known music publishing firm of Peters.
 J. F. Rochlitz. *The Lady Althorp.*
 Spohr expresses annoyance at the opposition to his opera, 'Pietro von Albano,' but consoles himself with the thought that it will be appreciated later on. 'Pietro von Albano' was produced at Cassel, October 13, 1827.
 Edward Taylor, Professor of Music at Gresham College. Cassel, April 7, 1847. *The Lady Althorp.*
 Spohr learns that Parliament is to be dissolved, and thinks of postponing his 'Oratorios' at Exeter Hall. He, however, changed his mind, for he came to London, and his 'Fall of Babylon,' 'Calvary,' 'Last Judgment,' and other sacred works were performed at Exeter Hall.
 Lines of poetry. Dated Cassel, May 3, 1842. *Mr. W. T. Freemantle.*
- SPONTINI, GASPARO LUIGI PACIFICO. 1774-1851.
 Messrs. Artaria & Co. September 30, 1823. *Messrs. Artaria & Co.*
 The contents of this letter concern the terms for the pianoforte score of Spontini's opera 'Olimpia,' produced at Paris in 1819. The composer states that until there are better 'primi cantanti,' he cannot make up his mind to visit Vienna and give his opera there.
- STAINER, SIR JOHN. 1840-1901.
 Mr. Weist Hill. 1880. *Mr. H. Saxe-Wyndham.*
 Accepting a professorship at the Guildhall School of Music.
- STRAUSS, JOHANN.
 Letter. *Dr. Darmstaedler.*
- TAMBURINI, ANTONIO. 1800-1876.
 Signor Laporte. 159, Regent Street, June 12. *The Lady Althorp.*
 Tamburini asks for the co-operation of Laporte in giving some concerts.

TAYLOR, EDWARD, Gresham Professor of Music. 1784-1863.
Letter.

Miss E. A. Willmott.

TCHAIKOVSKY, PETER ILICH. 1840-1893.

Adolf Brodsky.

Mr. W. Westley Manning.

In this interesting letter of four pages, Tchaïkovsky refers to Brodsky's success as a violinist. He (Tchaïkovsky) does not care to read newspaper criticisms of his own works.

THOMAS, ARTHUR GORING. 1850-1892.

W. G. Cusins. 'June 21.'

Lady Cusins.

THOMAS, CHARLES AMBROISE. 1811-1896.

W. G. Cusins. August 22, 1879.

Lady Cusins.

Introduces Madame Montigny Rémaury, who desires to play at a concert of the Philharmonic Society. This pianist made her appearance there in the following year, on February 5, 1880, when she played Schumann's Pianoforte Concerto.

UNGHER, CAROLINE (see Sabatier, p. 326).

VERDI, GIUSEPPE. 1813-1901.

Mr. Alfred Littleton. May 29, 1875.

Mr. A. H. Littleton.

Verdi thanks Mr. Littleton, the vocalists, choir and orchestra, conductor and organist, for the care taken in the performance of his 'Requiem.' The work was first publicly performed in England at the Royal Albert Hall, on May 15, 1875, preceded by a full rehearsal, in the same building, on May 12; these and three subsequent performances (on May 19, 22, and 29) were all conducted by the composer.

Ferdinand Hiller. Milan, May 12, 1877.

Mr. Watson Smith.

Verdi refers to his visit to Cologne. He is *en route*, but does not know exactly when he will arrive. This letter is written in French.

Signor Conti. Busseto, February 5, 1887.

Lady Grove.

VIEUXTEMPS, HENRI. 1820-1881.

Ferdinand David. December 27, 1864.

Mr. J. Ludwig.

VIOTTI, GIOVANNI BATTISTA. 1753-1824.

London Philharmonic Society. January 3, 1816.

The Lady Althorp.

Viotti thanks the Philharmonic Society for the honour conferred upon him by his election to the Directorate. He was one of the original members of the Society at its foundation in 1813.

L. E. Jadin. Undated.

Mr. E. Heron Allen.

Viotti acknowledges receipt of 'un trop grand nombre de vos charmants ouvrages.' L. E. Jadin (1768-1853) wrote no fewer than thirty-eight operas, songs, and much chamber-music.

WAGNER, WILHELM RICHARD. 1813-1883.

Messrs. Breitkopf & Härtel. July 18, 1843.

The Lady Althorp.

Wagner offers the score of his opera 'The Flying Dutchman' for one thousand thalers, part to be deducted in settlement of a debt owing to Messrs. Breitkopf & Härtel, the balance to be sent to him at once.

Herr Zumler. Dresden, September 21, 1843.

Sir George Donaldson.

Wagner informs Zumler that a certain post in the Dresden band is filled up, but that the double-bass player, Kammer Musicus Schubart, will soon retire, and that place, therefore, will be vacant; he also promises to recommend Zumler.

Concertmeister F. David. Dresden, March 12, 1844.

Mr. J. Ludwig.

Wagner thankfully accepts the proposal made to him. He writes in a hurry, as he is about to start for Hamburg for a performance of his 'Rienzi.' The work was given for the first time in that city, under Wagner's direction, March 21, 1844.

Zurich, January 31, 1853.

Mr. Karl Hahn.

This letter relates to the success of 'The Flying Dutchman,' performed at Zurich.

Monsieur [G. Hogarth?]. December 28, 1854.

Lady Cusins.

Before accepting the post of conductor of the Philharmonic Society (London), Wagner wishes to know (1) whether there will be a 'second directeur de concert, en qualité de "maître de concert," pour diriger les pièces des Instrumentalistes et chanteurs concertants, de manière que je n'eusse à diriger que les grandes pièces d'orchestre et d'ensemble vocale?' and (2) 'Si l'orchestre seront sur des conditions, qui, par le nombre nécessaire des répétitions, me permettraient de répondre d'un esprit d'exécution, tel qu'il seul me peut décider à m'occuper de manifestations publiques de mon art?'

WAGNER, WILHELM RICHARD.

Mr. Anderson. May 11, 1855.

Lady Cusins.

Wagner requests Mr. Anderson to send him £50, as he is in want of that small sum.

Mr. Anderson. London, June 25, 1855.

Lady Cusins.

[Translation from the original, which is in French.]

My dear Mr. Anderson,

Mr. Berlioz begs for two tickets for the concert this evening. If you will have the goodness to give them to him, you can send them to me with my tickets, as I shall be seeing Mr. Berlioz again. Failing that, his address is 13, Margaret Street.

Au revoir for the last time this evening,

Yours sincerely

RICHARD WAGNER.

Mr. Anderson. Zurich, December 12, 1857.

Lady Cusins.

The score 'pour le concert à la Cour Royale' is to be sent [to Anderson], but the orchestral and choral parts Wagner cannot forward, because they 'ne sont plus à ma disposition.'

Kapellmeister Schloubach. Paris, January 24, 1858.

Dr. Darmstaedler.

Wagner thanks Schloubach for an excellent performance of 'Tannhäuser,' of which he has received news from Herold, etc.

Louis Schloesser. 16, Rue Newton, Champs-Élysées. Paris, June 19, 1860.

Mr. A. Schloesser.

Wagner invites Schloesser to visit him. On that occasion he wrote out for him the close of the Vorspiel to 'Tristan und Isolde,' as arranged for concert performance.

Tristan. Original text.

Mr. A. Kummer.

Presented by Wagner to Frau Julie Kummer (*née* Ritter), mother of the owner of the manuscript.

For facsimile see next page.

Erster Akt:

Isolde's Gemach auf dem Vorderdeck eines Seeschiffes,
reich mit Teppichen behangen, beim Beginn geöffnet
geschlossen; zur Seite führt eine Treppe in den S. H. Kasten
hinab. —

Isolde auf einem Ruhebett, das sie in der Kissen
gelehnt hat: —
Bringend, einen Teppich zurückgeschlagen haltend,
blickt sie Seite über Bord.

Aus der Höhe, wie vom Mast her, hört man den

Gesang einer Mäuerdame.

Westwärts
 schneift der Blick;
 Ostwärts
 treicht das Schiff.
 Tristans weht der Wind —
 'hoiaha hei!' he!
 mein irisches Kind —
 'hoiaha hei!' he! —
 dem englischen Gast
 auf dem Mast;
 und's deiner Laufen Wehen
 die ihm die Segel blähen? —
 Wehe, wehe, du Wind!
 Weh'! ach weh'! mein Kind!
 Irische Maid,
 du irische, minne Maed!
Isolde,
mit verärgertem Blick auffahrend.
Wer mag's mich zu höhnen? —

FACSIMILE OF THE LIBRETTO (FOL. I) OF WAGNER'S 'TRISTAN UND ISOLDE,'
 IN THE AUTOGRAPH OF THE COMPOSER.

Lent by Mr. A. Kummer.

WALMISLEY, THOMAS ATTWOOD. 1814-1856.

Rev. R. F. Elwin. Trinity College, Cambridge, August 1, 1845.

Henry Phillips. Trinity College, Cambridge, June 22, 1848.

Miss E. A. Willmott.

WEBER, CARL MARIA VON. 1786-1826.

Messrs. Artaria & Co. December 9, 1800.

Messrs. Artaria & Co.

Weber encloses a specimen of his lithograph music-printing. He frequented the shop of Aloys Senefelder, and in 1798—*i.e.*, at the age of twelve, published a set of Variations for Pianoforte (Op. 2).

January 29, 1820.

The Lady Althorp.

Weber refers to his misfortunes and illness during the past year, and announces his intention of completing his opera 'Die Jägersbraut,' the name originally given to 'Der Freischütz.' In the Spring of 1819 Weber was seriously ill, and as he was beginning to recover, his infant daughter Marie died.

Sir George Smart. Dresden, February 6, 1826. In English. *Miss E. A. Willmott.*

On the day following the writing of this letter, Weber left Dresden for Paris, *en route* to London, where he died, as the guest of Sir George Smart, June 4, 1826.

WESLEY, SAMUEL. 1766-1837.

Mr. Joseph Street. Three letters, dated respectively February 21, 1797 ;

November 9, 1800 ; and May 30, 1806.

Mr. J. Edward Street.

In the third of these characteristic letters, Wesley proposes an excursion ; first to hear 'the Tower guns fired' ; then to Billingsgate 'for a dinner of fresh fish' ; afterwards to Chalk Farm, 'the most pleasant among the Tea Gardens' ; and finally home to Arlington Street for 'some unceremonious bread and cheese.'

WESLEY, SAMUEL SEBASTIAN. 1810-1876.

Mr. Walter Parratt. Gloucester, February 22, 1873.

Sir Walter Parratt.

In this letter Wesley says : 'May I ask you to look at an anthem of mine, Praise ye the Lord, as I rather like it myself. The little anthems in my European Psalmist are perhaps more Church-like. I, more and more, as I get older, dislike pretentious display, and would cling to the serious old Ch. School.'

WIENIAWSKI, HENRI. 1835-1880.

Mr. William Cusins. 1878.

Lady Cusins.

Wieniawski regrets that he cannot stay to play at the Philharmonic concert.

Documents lent by the Dean and Chapter of Westminster.

Arranged in chronological order.

HOOPER, EDMUND. 1553?-1621.

Bill for mending Vials. 1602.

Edmund Hooper was a chorister of Westminster Abbey. He became Master of the Choristers in 1588, and was Organist from 1606 to 1621. He was appointed a Gentleman of the Chapels Royal in 1603.

GIBBONS, ORLANDO. 1583-1625.

Memorandum at the bottom of a bill of John Burrard, organ-builder. 1625.

The only known autograph of Orlando Gibbons, of which a facsimile is subjoined.

*Mr. Iordane I know this bill to be ver. reasonable
for I have already cut him off ten shillings
therefore I pray I dispatch him for his hath
I doth honestly wth y^e Church for shall I
rest y^e Iordane
Orlando Gibbons*

*named this bill by
me John Burrard
organist master*

PAYMENT TO THE SACKBUTTS AND CORNETS. 1644.

PORTMAN, RICHARD.

Order to pay his salary as organist of Westminster Abbey. Signed by the Committee of the Lords and Commons sitting at the Deanery. 1648.

PURCELL, HENRY. 1658?-1695.

Receipt. 1691.

SMITH (formerly Schmidt), BERNARD. 1630?-1708. 'Father Smith,' the famous organ-builder.

Two receipts. 1692 and undated.

BRADDOCK, EDWARD.

Bill for copying '8 anthems in a new sett of booke.' 1693.

Edward Braddock was a Gentleman of the Chapels Royal and Clerke of the Cheke. He was also a Lay-Vicar of Westminster Abbey, Master of the Choristers from 1670 to 1704, and Copyist from 1690 to 1710. Dr. Blow married Braddock's daughter Elizabeth in 1674.

PURCELL, HENRY.

Agreement between 'Father' Smith and the Dean and Chapter for adding stops to the Abbey organ. Witnessed by Henry Purcell. July 20, 1694.

CROFT, WILLIAM. 1677?-1727.

Signature to proposed payments to Christopher Shrider for tuning and repairing the Abbey organ. December 1, 1718.

ALBUMS.

ALBUMS (3) containing letters written by Berlioz, G. A. Macfarren, Meyerbeer, Sims Reeves, Sullivan, Tietjens, Ambroise Thomas, Zingarelli, and others.

Madame Costa.

ALBUM, formerly the property of Fräulein Annette Preusser. *Mr. Arthur O'Leary.*

The contents of the volume include the following autographs, &c. : a sketch and a song by Mendelssohn, in friendly remembrance of Michel, host of the Crown, Meyringen, and dated Leipzig, September 29, 1842 ; a portrait of Joseph Joachim, by J. Wilhelm Gatner, dated Berlin, January 13, 1845 ; a few bars of the song 'And the cloud hath passed away,' by W. Sterndale Bennett, dated London, March 29, 1859 ; a few bars of the andante movement of Niels W. Gade's First symphony, dated Leipzig, 1843 ; music by Otto Goldschmidt, dated March 31, 1859, and a few notes, with words underneath, by Jenny Goldschmidt (Lind) ; a short pianoforte piece, signed 'Joseph Joachim, Leipzig, September 18, 1850' ; a song by Clara Schumann, dated Leipzig, June, 1850 ; a song (unpublished) signed 'In remembrance of the May and June days, 1852 — Robert Schumann,' &c.

Concert and Theatre Bills, Programmes, &c.

Concert and Theatre Bills, Programmes, &c.

COMUS. (Milton.)

Programme of a performance in 1738.

Mr. B. W. Horner.

FOUNDLING HOSPITAL.

Programme of performances in 1751 and 1757.

Mr. J. S. Bumpus.

THEATRE ROYAL, COVENT GARDEN.

Playbill announcing the pianoforte as a new instrument.

Messrs. John Broadwood & Sons, Ltd.

‘By particular desire. For the benefit of Miss Brickler. Theatre Royal in Covent Garden. On Saturday next, being the 16th of May, 1767, The Beggar’s Opera. . . . End of Act I., Miss Brickler will sing a favourite song from Judith, accompanied by Mr. Dibdin on a new instrument called Piano-Forte.’

The ‘Mr. Dibdin’ above referred to was Charles Dibdin, the composer of sea-songs.

BIRMINGHAM MUSICAL FESTIVAL.

Programme of the meeting of 1790.

Mr. G. H. Johnstone.

‘THE MESSIAH.’

Programme of a performance in 1797.

Mr. B. W. Horner.

THEATRE ROYAL, WEYMOUTH.

Playbill of performances on August 25, 1802.

Lady Cusins.

‘THE MESSIAH.’

Programme of a performance in 1813.

Mr. B. W. Horner.

BIRMINGHAM MUSICAL FESTIVAL.

Programme. October, 1814.

Mr. G. H. Johnstone.

THEATRE ROYAL, COVENT GARDEN.

First performance of Weber's opera 'Oberon,' conducted by the composer.

April 12, 1826. With portraits of Weber and Miss Paton.

Mr. B. W. Horner.

KING'S THEATRE, HAYMARKET.

Ticket of admission signed by Madame Pasta. May 23, 1826.

The Lady Althorp.

BIRMINGHAM MUSICAL FESTIVAL.

Programme. 1829.

Mr. G. H. Johnstone.

At this festival Signor Michael Costa was one of the vocalists: it was his first appearance in England.

KENSINGTON PALACE, BUCKINGHAM PALACE, AND GLOUCESTER HOUSE.

Royal Programmes (thirty-five) of private concerts given between 1837 and 1860.

Madame Costa.

EXETER HALL, STRAND.

First performance in London of Mendelssohn's 'St. Paul.' March 7, 1837.

Mr. A. W. Fitzsimmons.

DARMSTADT.

Programme of a concert given by Berlioz, May 23, 1843. In the handwriting of the composer.

Mr. A. Schloesser.

BIRMINGHAM MUSICAL FESTIVAL.

Original word-book of Mendelssohn's 'Elijah,' on the production of the oratorio, August 26, 1846, under the direction of the composer.

Mr. G. H. Johnstone.

EXETER HALL, STRAND.

Farewell concert of Jenny Lind, June 30, 1856.

Miss Alice M. Hill.

Lent by Mr. A. F. HILL, and placed in chronological order.

CASTLE SOCIETY OF MUSICK. 18th century.

Ticket of admission to a concert, February 10, 1734. Very finely engraved.

The Castle Society of Musick was held in great repute in the eighteenth century. It derived its name from the Castle Tavern, in Paternoster Row, where the concerts, vocal and instrumental, were originally held. In 1768 the performances took place at Haberdashers' Hall, the business meetings being held at the Half-moon Tavern in Cheapside.

The following advertisement of one of the concerts appeared in the *Daily Advertiser* of February 22, 1742 :

For the Benefit of Mr. Brown at the Castle Tavern in Paternoster Row, this day being the 22nd inst. will be performed a concert of vocal and instrumental musick. Particularly an Organ Concerto by an Eminent Master, a Concerto on the Bassoon by Mr. Miller, a solo on the German Flute by Mr. Ballicourt and a Solo and several Concertos on the Viola by Mr. Brown. The vocal parts by Mr. Beard and Mr. Lowe.

Note. Tickets to be had at Mr. Brown's in Margaret St., Cavendish Sq., and at the Swan Tavern, in Exchange Alley, Cornhill, and at the place of Performance.

THEATRE ROYAL, DRURY LANE.

March 8, 1786. Announcing a performance of the oratorio 'The Prodigal Son,' composed by Dr. Samuel Arnold.

KING'S-ARMS HALL, CHANGE ALLEY, CORNHILL.

March 4, 1795. Reading and music. Singing by Mrs. Glendinning; pedal harp, Mr. Weippert.

CONCERT ROOM, KING'S THEATRE, HAYMARKET.

Card of admission to a concert, May 13, 1801. Engraved by Bartolozzi and signed by Dr. Samuel Arnold.

THEATRE ROYAL, DRURY LANE.

March 13, 1802. 'Artaxerxes' and 'A Spoil'd Child,' the overture and musick by Dr. Arne.

WILLIS'S ROOMS, KING STREET, ST. JAMES'S.

Subscription ticket to Salomon's six concerts, commencing April 5, 1802. Signed 'J. Salomon.'

PASSAU.

Programme, printed on satin, of a concert given on August 12, 1805. Klara, Ignaz, and Friedrich Siegl, aged respectively twelve, five, and eight, were announced to perform; Klara and Friedrich on the violin, and Ignaz on the violoncello.

ARGYLL STREET ASSEMBLY ROOMS, REGENT STREET.

March 16, 1809. Master Pio Cianchettini's annual concert.

THEATRE ROYAL, COVENT GARDEN.

March 25, 1814. Grand Selection from the Oratorios. The performers included Madame Catalani, Mrs. Salmon, Messrs. Braham, Wesley (organist), and Ashley (leader).

May 28, 1814. Mr. Ashley's Benefit Concert. The performers included Madame Catalani, Mrs. Salmon, Messrs. Braham and Bartleman.

WILLIS'S ROOMS.

June 27, 1814. Mr. B. Romberg's Concert.

THEATRE ROYAL, HAYMARKET.

April 10, 1815. Lefanu's Comedy, 'Sons of Erin,' introducing new Irish songs.

HANOVER SQUARE ROOMS.

June 12, 1815. Master Julius Metz's Benefit Concert (principal singer at the Great Synagogue). The performers included Mrs. Salmon and Mr. Braham (vocalists); and Mr. Lindley (violoncellist).

HULL ASSEMBLY ROOMS.

July 10, 11 and 12, 1815. Concerts of Vocal and Instrumental Music, at which Mr. Smith's 'New Invented Grand Harmonica' is to be introduced.

THEATRE ROYAL, COVENT GARDEN.

February 21, 1817. 'The Messiah.' First appearance in London of Miss Tremean, who played a concerto on the violin.

February 28, 1817. 'The Creation.' The performers included Miss Stephens, Mrs. Bland, and Mr. Bartleman.

March 7, 1817. Grand Selection from the Oratorios, and Mr. P. King's 'Intercession.'

THEATRE ROYAL, DRURY LANE.

March 12, 1817. Beethoven's 'Mount of Olives,' Haydn's 'Creation' (Part I.), and Beethoven's 'Grand Battle Sinfonia.'

March 19, 1817. Mozart's 'Requiem,' a selection from 'Die Zauberflöte,' and Beethoven's 'Grand Battle Sinfonia.' The performers included Mr. Harper (trumpet) and Mr. Nicholson (flute).

THEATRE ROYAL, COVENT GARDEN.

March 28, 1817. Grand Selection from the Oratorios. The performers included Mr. Drouet (flute) and Mr. Lindley (violoncello).

May 24, 1817. Mr. C. J. Ashley and Mr. S. Wesley's Annual Benefit Concert. The performers included Miss Stephens and Madame Camporesi. Master Lindley was announced to play on the violoncello Romberg's celebrated 'Fantasie.'

THEATRE ROYAL, DRURY LANE.

March 28, 1820. Grand Selection of Music. First appearance in England of Louis Spohr.

THEATRE ROYAL, COVENT GARDEN.

July 13, 1820. Bishop's Opera, 'Henri Quatre.'

November 22, 1820. Bishop's Opera, 'The Barber of Seville.'

April 6, 1821. Grand Selection of Music, including a new concerto on the violin, by Mr. Kiesewetter.

April 13, 1821. Grand Selection of Music. The performers included Mrs. Salmon, Miss Stephens, Messrs. Braham, Ambrogetti, Lindley and Kiesewetter.

THEATRE ROYAL, DRURY LANE.

July 2, 1821. 'The Lords of the Manor.' The performers included Madame Vestris and Mr. Braham.

NEW THEATRE ROYAL, HAYMARKET.

October 29, 1821. 'The Beggar's Opera.' 'Capt. Macheath being played by a young lady (this being her 6th appearance on the stage in this character) who will introduce the favourite song "The Wolf."'

ADELPHI THEATRE, STRAND.

February 22, 1822. Oratorios and the Performance of Antient and Modern Music.

THEATRE ROYAL, DRURY LANE.

May 8, 1822. 'Love in a Village' (first time this season), to conclude with a concert. The performers included Madame Vestris and Mr. Braham.

THEATRE ROYAL, COVENT GARDEN.

May 25, 1822. Selection of Antient and Modern Music. The performers included Miss Stephens, Madame Vestris, Messrs. Moscheles, Mori, Bochsa, Nicholson and Lindley.

ARGYLL ROOMS, REGENT STREET.

April 8, 1824. Mr. Ries's Farewell Concert.

April 27, 1824. Miss Sharp's Farewell Concert.

THEATRE ROYAL, COVENT GARDEN.

June 15, 1824. Bishop's Opera, 'The Comedy of Errors.'

ARGYLL ROOMS.

June 21, 1824. 'Master Liszt's Concert.' Leader of the Band, Mr. Mori; Conductor, Sir George Smart. 'Extempore Fantasia on a written Thema, which Master Liszt respectfully requests may be given to him by any person in the company.'

THEATRE ROYAL, DRURY LANE.

June 25, 1824. 'The Dramatist.' 'In the course of the evening Madame Catalani will sing "Ah, quando cessera," "Robin Adair,"' &c.

THEATRE ROYAL, COVENT GARDEN.

February 18, 1825. 'Judas Maccabæus. The performers included Miss Paton, Messrs. Braham, Sapio, Bellamy, and S. Wesley (conductor).

March 4, 1825. 'The Messiah,' with Mozart's additional accompaniments. The performers included Madame Caradori, Messrs. Braham, Sapio, and S. Wesley (conductor).

THEATRE ROYAL, DRURY LANE.

April 18, 1825. 'Macbeth.' The cast included Mrs. Bunn, Messrs. Macready and Wallack. The performance concluded with Weber's 'Abu Hassan' for the thirteenth time.

THEATRE ROYAL, HAYMARKET.

June 4, 1825. 'The Merry Wives of Windsor,' in which selections of music will be introduced, including 'Should he upbraid,' 'I know a bank,' 'When daisies pied,' &c.

THEATRE ROYAL, DRURY LANE.

January 28, 1826. New Ballad Opera, 'Malvina' (first time). The overture and music composed by Mr. T. Cooke.

THEATRE ROYAL, COVENT GARDEN.

March 1, 1826. New oratorio (MS.) 'Thanksgiving,' by Sir J. A. Stevenson, for the third time in public.

January 30, 1827. Selection of Antient and Modern Music, under the direction of Mr. H. R. Bishop. The performers included Madame Caradori, Miss Love, and Mr. Braham.

March 21, 1827. Grand Performance of Antient and Modern Music, under the direction of Mr. H. R. Bishop.

NORWICH MUSICAL FESTIVAL.

September 18, 19 and 20, 1827. Three miscellaneous concerts. The performers included Madame Pasta, Madame Caradori Allan, and Mrs. Stephens, Messrs. Braham, Kiesewetter (violin), and Lindley (violoncello).

THEATRE ROYAL, COVENT GARDEN.

February 22, 1828. Grand Selection of Popular Music. Second appearance of Madame Pasta, and first appearance this season of Miss Paton.

March 1, 1828. Bishop's opera, 'The Antiquary.'

THEATRE ROYAL, DRURY LANE.

March 22, 1828. 'The Siege of Belgrade.'

ARGYLL ROOMS, REGENT STREET.

June 10, 1828. M. De Beriot's Concert.

THEATRE ROYAL, DRURY LANE.

March 10, 1829. 'The Casket.' New ballad Opera by Mozart. First time in England.

March 18, 1829. Grand Selection of Antient and Modern Music; a selection from Handel's 'Israel in Egypt'; and, for the first time in England, Spohr's Grand Overture to 'Macbeth.'

April 8, 1829. Grand Selection of Antient and Modern Music, including a concerto on the violin played by Master Artôt.

KING'S CONCERT ROOMS, HANOVER SQUARE.

May 15, 1829. Mr. F. Cramer's Evening Concert. The performers included Mlle. Sontag and Mr. J. B. Cramer.

BRISTOL, THEATRE ROYAL.

October 19, 1829. Grand Concert. Madame Malibran Garcia (her only appearance in Bristol) and Mr. Lindley (violoncellist).

GREAT CONCERT ROOM, KING'S THEATRE.

June 7, 1830. Mr. Spagnoletti's Concert. Leaders, Messrs. Mori and Spagnoletti; Conductor, Signor Costa.

May 24, 1831. Mr. Neate's Concert. The performers included Madame Pasta, Madame Stockhausen, Signor Rubini, and Charles Neate's pupil, Charles Salaman.

THEATRE ROYAL, ADELPHI, STRAND.

August 15, 1831. 'Mr. Ries's new opera, "The Sorceress" (tenth time), after which, Mr. Collins, surnamed "the English Paganini," will make his eighteenth appearance at this theatre.'

CORK, WILLIAMS'S HOTEL.

November 15, 1831. Concert for the benefit of the poor, by the members of the Harmonic Society.

KING'S THEATRE, HAYMARKET.

April 27, 1832. A New Musical Festival (established in April, 1786) for the relief of decayed Musicians, their Widows and Orphans, and a Grand Miscellaneous Concert. The performers included Miss Shirreff, Miss Inverarity, Messrs. Braham, Bohrer, Lindley, Harper, and others.

LONDON MECHANICS' INSTITUTION.

May 10, 1832. Grand Concert, in aid of funds for the above Institution. W. Sterndale Bennett, a pupil of Mr. W. H. Holmes, appeared.

CONCERT ROOM, KING'S THEATRE.

June 19, 1832. The Brothers Koella's Morning Concert.

GREAT ROOM, KING'S THEATRE, HAYMARKET.

June 22, 1832. Mr. J. B. Cramer's Morning Concert. A duet on two pianofortes performed by the concert-giver and John Field.

June 25, 1832. Signor de Begnis's Morning Concert. The performers included Mesdames - Cinti-Damoreau and Grisi, Messrs. Donzelli, Tamburini and Mariani.

THEATRE ROYAL, COVENT GARDEN.

January 30, 1833. A Grand Performance of Sacred Music. The performers included Madame De Meric, Miss Inverarity, Messrs. Donzelli, Seguin, Phillips, Lindley and Dragonetti.

March 6, 1833. 'The Israelites in Egypt,' for the fourth time in England. The music composed wholly by Handel and Rossini.

THEATRE ROYAL, DRURY LANE.

May 1, 1833. 'La Sonnambula' (for the first time), adapted by Mr. H. R. Bishop. Madame Malibran as Amina.

May 6, 1833. Beethoven's 'Fidelio,' for the first time on the English stage. Madame Schroeder-Devrient as Leonora. Director of the music, Herr Chelard.

KING'S CONCERT ROOM, KING'S THEATRE.

May 17, 1833. Mr. Mori's Evening Concert.

THEATRE ROYAL, DRURY LANE.

June 21, 1833. M. De Beriot's Dramatic Concert.

THEATRE ROYAL, COVENT GARDEN.

June 29, 1833. Weber's opera 'Euryanthe' (for the first time in England). Madame Schroeder-Devrient as Euryanthe; and 'Masaniello,' for this night only, Madame Vestris.

EXETER.

September 10, 11 and 12, 1833. Three Grand Concerts for the benefit of the Exeter Dispensary.

January 21, 1834. Mr. Crouch's Concert. Leader, Signor Spagnoletti.

THEATRE ROYAL, DRURY LANE.

July 2, 1835. Grand Dramatic Concert. First appearance of Mr. Henry Herz on the English stage. Czerny's Concertstück for eight pianofortes and twelve harps was played, the performers including Messrs. Dorrell, Holmes, Kiallmark, W. S. Bennett, Hatton, McCalla, Bochsa, Nielson and Chipp.

February 26, 1836. Sacred and Miscellaneous Performance of Music. The performers included Miss Shirreff and Mrs. Bishop, Messrs. Braham, Henry Phillips, Hobbs, Seguin and Balfe.

WILLIS'S ROOMS.

January 31, 1838. Messrs. Mori and Lindley's Classical Concerts. The performers included Messrs. Thalberg, Card, Lazarus, Baumann, Puzzi and Dragonetti.

CROWN AND ANCHOR TAVERN, STRAND.

March 25, 27, 28 and 30, 1839. Promenade Concerts à la Valentine.

ENGLISH OPERA HOUSE.

October 7, 1839. Original Promenade Concerts à la Musard.

HANOVER SQUARE ROOMS.

June 15, 1840. 'Mr. Cipriani Potter's Morning Concert. The performers included Miss Clara Novello, Messrs. Tamburini and Dragonetti.

THEATRE ROYAL, DRURY LANE.

July 9, 1840. 'Concerts d'Été.' M. Jullien, conductor.

September 2, 3 and 4, 1841. 'Concerts d'Été.' M. Jullien, conductor. Messrs. Barrett (oboe), Lazarus (clarinet), Richardson (flute), and Koenig (cornet).

THEATRE ROYAL, COVENT GARDEN.

Jullien's Concerts. Beethoven Festival: M. Sainton was announced to play 'Il Tremolo,' from the Kreutzer Sonata, arranged by De Beriot.

LONDON TAVERN, BISHOPSGATE STREET.

June 1, 1849. Choral Harmonists' Society, 17th Season.

BANBURY, THE THEATRE.

January 30, 1850. Opera, 'The Duenna'; to conclude with (only time), dramatised from Cruickshank's inimitable work, a domestic drama called 'The Bottle.'

THEATRE ROYAL, DRURY LANE.

July 5, 1853. Grand Miscellaneous Concert and Acts 2 and 3 of 'I Puritani,' for the benefit of Signor Puzzi. Violin solos by Bazzini.

December 5, 1854. Jullien's Concerts, announcing Madame Anna Thillon and Mr. G. Collins (violoncello).

ROYAL LYCEUM THEATRE.

November 23, 1857. Balfe's opera, 'The Rose of Castile.'

ROYAL ITALIAN OPERA HOUSE, COVENT GARDEN.

September 22, 1864. Alfred Mellon's Concerts. The performers included Milles, Carlotta Patti and Marie Krebs.

August 18, 1866. Alfred Mellon's Concerts. The performers included Mesdames Patey and Marie Krebs, and Herr Wieniawski.

PAGANINI, NICCOLO. 1784-1840.

Concert Programmes and Bills lent by MR. A. F. HILL.

LONDON TAVERN, BISHOPSGATE STREET.

July 13, 1831.

KING'S THEATRE, HAYMARKET.

August 20, 1831.

BRISTOL.

Anti-Paganini proclamation. 1831.

PAGANINI

To The

CITIZENS OF BRISTOL.

Fellow Citizens,—

It is with feelings of unqualified disgust, that I witness the announcement of *Signor Paganini's* Performance to take place in this City: why at this period of Distress? with the recollection of so many scenes of misery still fresh in our minds, and whilst SUBSCRIPTIONS are required to the extent of our means, in order to FEED and CLOTHE the Poor: why is this *Foreign Fiddler* now to appear? for the purpose of draining those resources which would be infinitely better applied in the exercise of the best feeling of man—CHARITY!

Do not suffer yourselves to be imposed upon, by the Payment of charges which are well worthy the name of extortion: rather suffer under the imputation of a want of *Taste*, than support any of the tribe of *Foreign Music-monsters*, who collect the Cash of this Country and waft it to their own shores, laughing at the infatuation of *John Bull*.

December 10th, 1831.

PHILADELPHUS.

BATH ASSEMBLY ROOMS.

January 6, 1832. Farewell Morning Concert.

LIVERPOOL, THEATRE ROYAL.

January 23, 1832. The first of three additional concerts; the second on January 24, and the farewell on January 25.

‘The Mayor has great pleasure in announcing to the Public that Signor Paganini has, in the most handsome manner, offered his valuable and gratuitous services in Aid of the Public Charities of this Town.’

January 30, 1832.

At this concert Paganini performed ‘The admired *Variazioni* upon the popular Neapolitan Canzonetta, “The Carnival of Venice,” descriptive of the Freaks and Vagaries of a Venetian Carnival.’

BIRMINGHAM, THEATRE ROYAL.

February 3, 1832. Last concert.

THEATRE ROYAL, COVENT GARDEN.

‘Mr. Laporte regrets extremely the being compelled to announce that in consequence of a slight accident to Signor Paganini the Concert announced for this evening is unavoidably postponed till Tuesday, July 24, 1832.’

July 24, 1832. Fifth concert.

July 27, 1832. Sixth and positively his last concert but two in London.

August 14, 1832. Paganini’s tenth concert.

The programme included ‘Gran Concerto in due Parte : 1. *Adagio a doppie Corde* ; 2. *Gran Polacca Brillante*.’

August 17, 1832. Paganini’s farewell concert.

The following four pieces of his own composition to be performed by him :
‘Grand Sonata Militaire, in which will be introduced Mozart’s Aria, *Non più andrai*, followed by a Tema, with brilliant Variations (to conclude with *God Save the King* !), to be performed on *one string only* (the fourth string).’

Larghetto e Variazione, on the favourite *Rondo* ‘*Non più mesta*,’ in Rossini’s opera ‘*La Cenerentola*.’

Maestoso Sonata Sentimentale, with Variations on Haydn’s celebrated Tema ‘The Hymn to the Emperor’ (to conclude with the National Air ‘*St. Patrick’s Day*,’ on *one string only* (the fourth string).

Fandango Spagnuolo Variato, in which will be introduced various Humorous Imitations of the Farm Yard.

The Humorous Variations on the Contra Danza Delle Streghe, or the Comic Dance of the Witches round the Walnut Tree of Benevento.

The favourite Recitativo e Variazione, on three Italian airs, to be performed on *one string only* (the fourth string).

The admired Variations on the Neapolitan Canzonetta, 'Oh, Mamma Cara,' descriptive of the Vagaries of a Venetian Carnival.

July 31, 1832. Seventh and positively his last concert but one in London.

August 3, 1832. Last concert.

August 10, 1832. Ninth concert.

August 14, 1832. Tenth concert.

August 17, 1832. Farewell concert.

PORTSMOUTH, GREEN ROW ROOMS.

September 10, 1832. Mr. Wellman's grand concert.

PORTSMOUTH THEATRE.

September 11, 1832.

Miscellaneous.

BEETHOVEN, LUDWIG VAN. 1770-1827.

Card of Invitation to the composer's Funeral (1827). *Messrs. Artaria & Co.*

Snuff-box, with inscription and lock of the Composer's hair in lid.

Mr. Plunket Greene.

Cast from a mask.

Mr. Henry Holiday.

Bust, in marble.

Mr. E. M. Hodgkins.

Visiting card and impression of seal.

Mr. A. H. Littleton.

BEST, WILLIAM THOMAS. 1826-1897.

Metal plaque and cast, from the medallion by C. Prætorius. Portrait.

The Positive Organ Co.

BULL (Trumpet-maker).

Trade card.

Mr. A. F. Hill.

CARD.

Giving vibrations of English and Continental pitch.

Messrs. John Broadwood & Sons, Ltd.

FAN.

On one side are the signatures of Brahms, Rubinstein, Charles Hallé, Norman Neruda, Clara Schumann and others ; on the other side are sketches by Val Prinsep, Goodall, Leighton, Alma Tadema, Millais, Burne Jones, &c. The outer sticks are decorated with emblems of music and painting by Arthur Lewis. *Miss Zimmermann.*

HANDEL, GEORGE FREDERICK. 1685-1759.

Death mask by Roubiliac.

Court lace ruffle.

Dr. W. H. Cummings.

Pitch-pipe. Given by Handel to Dr. Burney.

Mr. C. T. Johnson.

Commemoration medal of 1791. Presented to Dr. Dupuis, and worn by him at Oxford when Haydn was created a Doctor of Music.

Sir Frederick Bridge.

HAYDN, FRANZ JOSEPH. 1732-1809.

Visiting card.

Lady Cusins.

KIESEWETTER, RAPHAEL GEORG. 1773-1850.

Snuff-box presented to Sir George Smart by the Composer.

Mr. H. Bertram Cox.

LESLIE, HENRY DANIEL. 1822-1896.

China vase won by Henry Leslie's Choir at the Paris Exhibition in 1875.

Messrs. John Broadwood & Sons, Ltd.

LIND-GOLDSCHMIDT, JENNY. 1820-1887.

Medal struck in Sweden in her honour.

Mr. N. Manskopf.

Medals (3)—gold, silver, and copper—struck at Vienna in her honour.

Mrs. Raymond Maude.

Wreath of oak leaves worn by her as 'Norma' on the occasion of her first Benefit Performance in 1845, at the Royal Opera, Berlin.

Mr. Otto Goldschmidt.

Head in wax.

Mr. T. W. Taphouse.

MENDELSSOHN-BARTHOLDY, FELIX. 1809-1847.

Visiting card.

Lady Cusins.

Bronze bust given by the Composer to Mr. Anderson.

Lady Cusins.

MUSICAL GAME.

Patented by Anne Young (afterwards Anne Gunn).

Mr. Lionel Marks.

PAGANINI, NICCOLO. 1784-1840.

Snuff-box with miniature.

Mr. Sigmund Beel.

China pipe with portrait and inscription 'Harmonie de B-op-zoom.'

Mr. Sigmund Beel.

Visiting card.

Mr. A. F. Hill.

PASTA, GIUDITTA. 1798-1865.

Metal plaque portrait.

Mr. N. Manskopf.

PURCELL, HENRY. 1658?-1695.

Bookcase made from wood from the composer's house.

Sir Frederick Bridge.

His Coat-of-arms framed in wood, made from the old organ case of Westminster Abbey.

Sir Frederick Bridge.

SCHUBERT, FRANZ. 1797-1828.

Miniature, with lock of the Composer's hair.

Miss Carola Geisler-Schubert.

SPINNING-WHEEL.

With Music cylinder and pipes.

Miss E. A. Willmott.

SULLIVAN, ARTHUR SEYMOUR. 1842-1900.

Pair of candlesticks and inkstand presented to him by Queen Victoria in acknowledgment of his services at a State Concert in 1893; also studs and sleeve-links presented to him by the Emperor William of Germany.

Mr. Herbert Sullivan.

TREBELLI, ZELIA. 1838-1892. Bracelets worn by her in 'Carmen.'

Mr. B. W. Horner.

WESLEY, SAMUEL SEBASTIAN. 1810-1876.

Ebony walking stick.

Sir Walter Parratt.



